

HOME! HOME! SWEET, SWEET HOME, THERE'S NO PLACE LIKE HOME, THERE'S NO PLACE LIKE HOME





THE  
TREASURY OF SONG

(NUMBER 2)

DESIGNED EXPRESSLY FOR

THE HOME CIRCLE.

THE RICHEST, MOST DELIGHTFUL GEMS

FROM MANY LANDS.

SACRED, PATRIOTIC, COMIC, AND SENTIMENTAL.

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TO PROMOTE

THE HAPPINESS OF EVERY HOME.

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PROFESSOR D. H. MORRISON, MUSICAL EDITOR,

EDITOR OF TREASURY OF SONG No. 1, TREASURY OF SONG—INSTRUMENTAL, ETC.

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Memorial

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## INTRODUCTION.

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SONG has not yet fulfilled its mission, nor has a halt been called for its devotees. They are ever pressing forward, gaining new achievements and bestowing them upon the world. And the world is appreciative of the masters in music. It warmly welcomes their splendid productions and delights itself in the inspiration they impart.

Nowhere is this fact more clearly demonstrated than in the history of *TREASURY OF SONG*. When No. 1 appeared its success was by no means certain. It was a costly experiment, but it offered the musical public a collection of musical gems. In this it met a universal want, and therefore received a universal welcome. More than a hundred thousand copies were soon placed in as many happy homes, where they have ministered joy day after day, as young and old, grave and gay, have turned their pages and sung their songs.

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Who can respond so well to this demand as he who, as editor of *Treasury of Song No. 1*, did so much to create it? His capacity for such work is proven and his experience is the ripest and the widest. To supply material for another *Treasury of Song*, England, Germany, France, and Italy have been laid under contribution. Professor Morrison has visited these lands and searched through their musical treasuries, thus securing the latest and best of the world's musical work. What more could be done to secure a worthy book for an appreciative public?

Confident that a hearty greeting awaits this new volume, "*Treasury of Song No. 2*," it is sent forth, like its predecessor, on "its mission of harmony."

THE PUBLISHERS.



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PROPRIETORS

*Hotel Royal*

*New Orleans January 1885*

Gentlemen,

I have examined your beautiful  
volume "Treasury of song" and find  
it a charming collection of lovely songs,  
rich in character and pleasing in variety.

Very truly yours

*Adelina Patten*

Messrs. Hubbard Brothers

723 Chestnut St. Philadelphia.

( No. 2.)

GLORIA IN EXCELSIS.

*Gloria in Excelsis.*

Handwritten musical score for a piece titled "Lento Maestoso". The score is written on five staves. The top four staves are for vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The bottom staff is for the Organ (Organo). The tempo/mood is indicated as "Lento Maestoso". The key signature is one flat (B-flat), and the time signature is 4/4. The organ part includes a registration mark "J. S. 63". The score is written in a cursive, handwritten style.

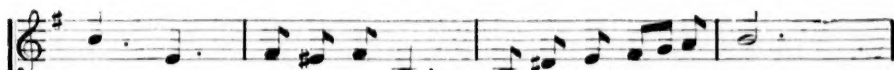
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# THE VAGABOND.

CHAS. LAMB KENNEY.

JAMES L. MOLLOY.

*Vinice.*



1 Home - less, rag - ged and tann'd, Un - der the changeful sky,  
2 Nurs'd by hun - ger and want, Taught out of Na - ture's page,



Who so free in the land, Who so con - tent - ed as I?  
Bann'd by saint - li - est cant, Scorn - ing hy - poc - ri - sy's wage.



Ne'er . . . need I quake lest for - tune proves un - kind; . . .  
Sing - ing, I plod by way - ward fan - cy led, . . .

*rall.*  
Ne'er . . . my heart break that vows have ceased to bind;  
Trust - ing in God, Who the spar - rows still hath fed.  
*rall.*

*con spirito.*  
Not . . . e'en a dog . . . Would I call by friendship's name; . . .  
No, . . . let me die . . . . . Ere be the world's base thrall! . . .

Lone - - ly I jog, . . . E'en thith - er whence I came. . . .  
Fare . . . I de - fy! . . . To - mor - row ne'er re - call! . . .



Home - less, rag - ged and tann'd, Un - der the changeful

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are written below the vocal staff.

sky, Who so free in the land, Who so con - tent - ed as

*rall.*

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment continues. A *rall.* (rallentando) marking is placed above the final measure of the vocal staff.

*1st. time.*

I?

*f*

This system contains two staves of music. The vocal staff has a whole rest for the first measure, followed by a whole note. The piano accompaniment begins with a forte (*f*) dynamic. The system concludes with a repeat sign.

*2d. time.*

I?

This system contains two staves of music. The vocal staff has a whole rest for the first measure, followed by a whole note. The piano accompaniment continues. The system concludes with a repeat sign.

## THE VAGABOND.

7

*piu lento.*

Once tender love Watch'd at my side, Now . . from a -

- bove . . Her An - gel's my guide; When heav'n a - bove

Asks . . my last breath, An - - gel love Smile on the Vagabond's

death. When heav'n a - bove Asks . . my last breath,

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "An - gel love Smile on the Vagabond's death, Smile on the Vagabond's". A dynamic marking of *p* (piano) is placed above the first measure of the vocal line.

Second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics "death. . . . . Ah! . . . . .". Below the piano accompaniment, there are markings for *poco accel.* (poco accelerando) and *cres.* (crescendo).

Third system of the musical score. The vocal line has the lyrics "Home - less, rag - ged and tann'd, Un - der the changeful sky,". A dynamic marking of *f* (forte) is placed below the first measure of the piano accompaniment in both staves.

Fourth system of the musical score. The vocal line has the lyrics "Who so free in the land, Who so con - tent - ed as I? . . . . .". Above the vocal line, there is a *rall.* (rallentando) marking. Below the piano accompaniment, there is a *rall.* marking and a *ff* (fortissimo) marking. At the end of the system, there is a *Ped.* (pedal) marking and a double bar line with repeat signs.

# MONODY; OR, THE LOST TONES.

C. GOLLMICK, Op. 112.

*Andantino.*

Rea.....



Listen, friends, for I must tell you That my  
Ach, ihr Leutchen, lasst euch sa-gen dass ich



voice is all but gone, Not a tone now that I car-ry Proper-  
nicht bei Stim-me bin, keinen Ton mehr kann ich tra-gen, und mein



- ly, in-deed, not one, indeed, not one,  
Um-fang ist da-hin, ist da-hin,

*un poco ritard.*

not one. Tho' I sigh and tho' I  
da - hin. Wie ich stöh - ne, wie ich

trem - ble, Spite of all the pains I take, 'Tis like croak - ing of the  
äch - ze, trotz der Mar - ter, trotz der Müh, ei - nen Ton nur, den ich

rav - en, Noth - ing of my voice to make! my voice to  
kräch - ze, gräss - li - che Mo - no - to - nie! Mo - no - to -

*dim. e ritard.*

make! my voice to make.  
- nie! Mo - no - to - nie.

*dim. e ritard.*

tho' I  
wie ich

Oth-er people now are singing  
Während an-dre Leu-te sin-gen

High and low in a - ny  
Tril-ler und Koden-zen

f the  
en ich

key,  
voll,

Ma-jor, mi - nor to per-  
drei Oc - ta - ven ü - ber-

ce to  
- to-

- fee - tion, As was once the case with me,  
- sprin - gen, bald in Dur und bald in Moll,

the case with me,  
und bald in Moll,

the case with me.  
und bald in Moll.

While I sit and ponder lonely, no one even misses me, Say then, is it not dis-  
sitz ich hier in stiller Kammer werde nirgendwo vermisst, ach! es ist ein gro-sser

- tressing That I out of voice should be? Say then, is it not dis-  
Jammer, wenn man nicht bei Stim-me ist, ach! es ist ein gro-sser

- tressing That I out of voice should be?  
Jammer, wenn man nicht bei Stim-me ist.

*p* *f*

*un poco meno e mesto.*

This poor tone is all that's left me, But it  
mei-ne al-ler-letz-te Ga-be blieb dies

*p*



does not please me now, It will go as did the oth - ers,  
 ei - ne Tön - chen hier, wenn auch das ich nicht mehr ha - be,

I am done for a - ny-how; It will  
 ach dann ist es aus mit mir; wenn auch

go as did the oth - ers, I am done for a - ny - how,  
 das ich nicht mehr ha - be, ach dann ist es aus mit mir,  
*f* *Ped.* \* *perdendosi.*

I am done for a - ny - how.  
 ach dann ist es aus mit mir.  
*trem.*  
*Ped.*



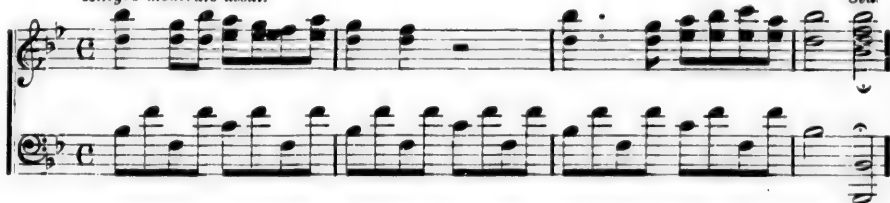
## THE LITTLE TIN SOLDIER.

F. E. WEATHERLY.

*Allegro moderato assai.*

J. L. MOLLOY.

Hra



1 He was a lit-tle Tin Soldier,      One lit-tle leg had he;  
 2 Once, as he watch'd his rose love,      Winds from the north did blow,

She was a lit-tle fair-y danc-er,      Bright as bright could be.  
 Swept him out of the casement,      Down to a stream be-low.

She had a cas-tle and gar-den,      He but an old box dim;  
 True to his lit-tle .. la-dy,      Still he shoulder'd his gun,

THE LITTLE TIN SOLDIER.

15

*poco rall.* *a tempo.*

She was a dain-ty rose love, Far too grand for him. He was a lit-tle Tin  
Soon, ah soon, came the darkness, Life and love undone. He was a lit-tle Tin

*colla voce.*

*1st. time.*

Sol-dier, One lit-tle leg had he, Bravely shoulder'd his musket,  
Sol-dier, One lit-tle leg had

Fain her love would be.

*rall.*  
(Tin Soldiers marching up hill.)

*2d. time.*

he, Ne'er in the world a lov - er Half so true could be.

(Tin Soldiers marching down hill.)

*rall.*

This system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and sixteenth notes. The tempo marking 'rall.' is placed at the end of the system.

*pp*

Once more he sees his rose love, Still she is dancing gay;

*pp*

This system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and sixteenth notes. The dynamic marking 'pp' is placed at the beginning and middle of the system.

He is worn and fa - ded, Loy - al still for aye.

This system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and sixteenth notes.

Then came a hand that swept them In - to a fur - nace wide,

This system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The middle staff is a treble clef with a key signature of one flat, containing a melody of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, containing a bass line of eighth and sixteenth notes.

## THE LITTLE TIN SOLDIER.

17

*ritard.*

Part - ed in life, in dy - - - ing, They are side by side.

*colla voce.*

*pp*

Ah, for the lit - tle Tin Sol - dier, Ah, for her cru - el

*pp*

*ritard al fine.*

part, There lies her rose in ash - es, There his loy - al lit - tle

heart.

*Lento.*

(Dead March of the Tin Soldier.)

## THE SCOUT.

H. B. FARNIE.

F. CAMPANA.

*Allegretto con brio.*

Bra .....

Bra.....loco.

*a tempo.*
*con brio.*

Come! boor, your "lit - tle blue,"\* I war not, friend, with you! - -

'Twas for this can a bold Uh-lan His bri - dle drew :

\* "Petit Bleu."—Small country Wine.

*con brio.*

Mere-ly a pet-rel I, - - Tell-ing the storm is nigh, . .

Clink we a glass, So may it pass Your homestead by!

Lurk-ing in brake by day, Read-ing by stars my way,

Clat-ter-ing fast thro' ham-let old, O'er lone-ly wold.

*f*  
Maid-ens pale at my glance, Peasants cow'r 'neath my lance,

*f*  
Mi-ser - ly souls hide past their gold From Uh - lan bold!

*f*  
Yet his the risk not theirs, Thousand and more to one, . . .

*f*  
(laughing.)  
Lit-tle for odds he cares, Rath-er too ma-n-y than none! Ha! ha! ha!



*a tempo deciso.  
con brio.*

Come! boor, your "lit - tle blue," . . I war not, friend, with you: - -

"Twas for this can a bold Uh-lan His bri - dle drew:

Mere-ly a pet - rel I, - - Tell-ing the storm is nigh, . .

Clink we a glass, So may it pass Your home - stead by!



*Andante assai.* *Cantabile espressivo.*

Such a home . . I've left far a -

*Andante assai.*  
*p* *legato.*

- way, . . Lov'd ones there . . for me now are sighing;

*sf*

I can see . . the moon's pla-cid ray . .

*a tempo*

On roof and tree . . and pale . . face ly-ing! ah! . . .

The musical score is written for three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The tempo and mood markings are 'Andante assai.' and 'Cantabile espressivo.' at the beginning, and 'a tempo' later. The lyrics are written below the vocal line. The piano part features a continuous eighth-note accompaniment. The vocal line has various dynamics including piano (p), fortissimo (sf), and crescendo/decrescendo hairpins. The score is divided into four systems, each with three staves. The first system includes the tempo markings. The second system includes the 'p legato.' marking. The third system includes the 'sf' marking. The fourth system includes the 'a tempo' marking.

*p con espress.*  
Give thy hand, . . . good peas - ant, to

me, . . . Hearts are hearts the weary world all o-ver ;

Peace still dwell with thine and thee ! . .

*rall.*  
So . . . now pray-eth the war - - worn rov-er !  
*col canto.*

*Tempo Ino.*  
*Allegretto. con brio.*

Come! boor, your "lit - tle blue," . . I war not, friend, with you! - -

"Twas for this can a bold Uh - lan His bri - dle drew:

On - ly a pet - rel I, - - Tell - ing the storm is nigh, . .

*Slargando assai.* *rall.* *ff*  
Clink we a glass, So may it pass Your homestead by!  
*rall.* *f*

# THY SENTINEL AM I.

EDWARD OXENFORD.

MICHAEL WATSON

Stra...

*Moderato.*  
*f* *cres.* *ff*

The piano introduction consists of two staves of music in 2/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The music is marked 'Moderato' and includes dynamic markings of *f* (forte), *cres.* (crescendo), and *ff* (fortissimo).

*f* *declamando.* *ten.*  
 Thy sen - ti - nel am I! I guard thee night and day; Thy sen - ti - nel am  
*f* *colla voce.* *ff* *f*

The first line of the song features a vocal melody and piano accompaniment. The vocal part is marked *f* (forte), *declamando.* (declamatory), and *ten.* (tenor). The piano accompaniment includes dynamic markings of *f*, *colla voce.* (with the voice), *ff* (fortissimo), and *f*.

*ten.* *p* *moderato.* *cres.*  
 I! . . . . I guard thee night and day; Thy sen - ti - nel am I! I  
*mf* *p* *cres.*

The second line of the song continues the vocal melody and piano accompaniment. The vocal part is marked *ten.* (tenor), *p* (piano), *moderato.* (moderate), and *cres.* (crescendo). The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *p* (piano), and *cres.* (crescendo).

guard thee night and day; Nor friend nor foe may come or go, Whilst I command the  
*dim.*

The third line of the song concludes the vocal melody and piano accompaniment. The vocal part is marked *dim.* (diminuendo). The piano accompaniment includes dynamic markings of *dim.* (diminuendo).

*affrettando.* *f poco rit.*

way! Nor friend nor foe may come or go, Whilst I command the way! I

*cres.* *f poco rit.* *a tempo.*

*energico.* *con passione.* *rit.* *p* *a tempo.*

love the watch I keep! 'Tis all in life to me; The wind and rain both

*rit.* *p a tempo.*

*con espress.*

rage in vain, My thoughts are all of thee; The wind and rain both

*colla voce.*

*rall.* *rall.* *a tempo.*

rage in vain, My thoughts are all of thee! Thy sen - nel am

*rall.* *rall.* *f a tempo.*

*p con tenerezza.* *f declamando.*

I. . . . And sweet the watch I keep, And sweet the watch I keep; Nor friend nor

*p* *p*

*p dolce e senza rigore.*

foe may come or go, So sleep, so sleep, my la-dy,

*sf* *sf cres.* *p*

*pp* *sensibile.* *molto rall.*

sleep! sleep, my la-dy, sleep! Sleep, my la-dy, sleep, my lady, sleep, . . .

*pp* *pp* *p* *molto rall.*

my la-dy, sleep! . . . There is a watch-word

*a tempo.* *a tempo.* *rit.* *p*

*colla voce.*

sweet Thou givest from a - bove, 'Tis e'er the same, sly Cupid's name,

*ad lib.* *energico.* *f*  
E'en simple, simple "love!" Thy sentinel am I! . . . I guard thee night and day; Look  
*p colla voce.* *f* *ff* *f* *ff*

*dim.* *rall.* *f a tempo.*  
down, and throw a smile below, Nor say me, dearest, nay. Thy sen- ti- nel am  
*f* *dim.* *rall.* *f a tempo.*

*p con tenerezza.* *p* *f declamando.*  
I! . . . And sweet the watch I keep, And sweet the watch I keep; Nor friend nor  
*p* *p* *p*



*p dolce e senza vigore.*

foe may come or go, So sleep, so sleep, my la-dy,

*sf* *cres.* *p*

*pp* *sensibile.* *molto rall.*

sleep! sleep, my la-dy, sleep! Sleep, my la-dy, sleep, my lady, sleep, . . .

*pp* *pp* *p* *molto rall.*

*cres. ad lib.*

my la-dy, sleep! Thy sen-ti-nel am I! Thy sen-ti-nel am

*colla voce.* *pp* *cres.* *f*

I! . . . . .

*ff a tempo.* *fz* *fz* *fz* *f*



## THE YEOMAN'S WEDDING SONG.

MARIA X. HAYES.

PRINCE PONIATOWSKI.

*Allegretto gioioso.*

*ff*

Ding, dong, ding,  
Ding, dong, ding,

dong, ding, dong, I love the song, For it is my wed-ding  
dong, ding, dong, My steed hie on, For the church will soon be

## THE YEOMAN'S WEDDING SONG.

31

morn - ing; And the bride so gay in fine ar -  
fill - ing, - They must not wait, they must not...

- ray, For the day . . . . will be now a - dorn -  
wait, For were we late they'd deem the groom un - will -

ing.  
ing.

*ff*

*con brio.*

Tho' I've lit - tle wealth but sov'reign health, . . .  
The sun is high in the morning sky, . . . . And the

*p*

## THE YEOMAN'S WEDDING SONG.

And am only a yeo-man free, . . . . When heart . . joins  
lark o'er our heads doth sing . . . . A bri - - - dal

hand there's none in the land Can be rich - er in  
song as we gal-lop . . . a-long, Keep - ing time to the

joys than we. Ding, dong, ding, dong, we'll gal-lop a - long, All  
bells as they ring. Ding, dong, etc.

fears and doubting scorn - - ing; Ding, dong, we'll gal-lop a - long, All

joins  
- dal

fears and doubt - ing scorn - - ing; Through the val - ley we'll

*f*

r in  
o the

haste, For we've no time to waste, As this

*f*

All

1st. time.

is my wed - - ding morn - - - ing.

*f*

All

2d. time.

wed - - ding morn - - - ing.

# "SLEEP! BABY, SLEEP!"

(CRADLE SONG.)

FROM THE GERMAN.

A. H. PEASE.

The musical score is written for three parts: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked *Moderato*. The first system shows the beginning of the piece with a piano (*pp*) dynamic. The second system includes a change to 2/4 time and a vocal entry with the word "Oh!". The third system contains the lyrics: "Sleep! Ah! sleep, ba-by, sleep, Thy Fa-ther is watch-ing his". The score concludes with a final cadence in 2/4 time.

sheep! Thy sis - ter is shak - ing the dream - land tree, And

*cres.*

*cres.*

down falls a lit - tle dream on thee. Oh! Sleep! Ah!

*rit. pp*  
sleep, ba - by, sleep! Oh!

*rit. pp*

*pp*  
Sleep! Sleep, ba - by, sleep! The large stars are the

*pp*

sheep! The lit - tle stars are the lambs, I guess, And the

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "sheep! The lit - tle stars are the lambs, I guess, And the".

great round moon is the shep - herd - ess. Ah! Sleep!

This system contains the next three staves. The vocal line continues with "great round moon is the shep - herd - ess. Ah! Sleep!". The piano accompaniment features a prominent melody in the right hand. Dynamics include *pp* (pianissimo) at the end of the first staff and the beginning of the third staff.

sleep, ba - by, sleep! Ah! Sleep!

This system contains the next three staves. The vocal line continues with "sleep, ba - by, sleep! Ah! Sleep!". The piano accompaniment continues with a steady rhythmic pattern. Dynamics include *pp* at the end of the first staff and the beginning of the third staff. A 2/4 time signature change is indicated at the start of the third staff.

sleep, ba - by, sleep! The Fa - ther lov - eth his sheep! We

This system contains the final three staves on the page. The vocal line continues with "sleep, ba - by, sleep! The Fa - ther lov - eth his sheep! We". The piano accompaniment concludes the piece. Dynamics include *pp* at the end of the first staff and the beginning of the third staff.



*cres.*

are the lambs of... God on high, Who came on earth for our

*cres.*

sins to die, Who came on earth for our sins to die. . . .

*pp*

*pp* *sempre dim.*

Ah! sleep, ba-by, sleep! Ah!

*pp* *sempre dim.*

*pp*

sleep, ba-by, sleep! Ah! sleep! . . .

*ppp* *pp*

*ppp* *pp*

*ppp* *pp*

## ONCE MORE WE MEET.

MARY MARK LEMON.

MILTON WELLINGS.

*Andante espressivo.*
*a tempo.*

Once more we meet be - side the sil - ver riv - er, Not as we part - ed

in the by-gone days, When storms of fate had torn our bonds a - sun - der,

*accel.*

And clouds obscured the golden love dawn's rays. Once more we meet and cancel old regrets,

ONCE MORE WE MEET.

39

*riten.* *tempo.*

Once more we meet and hand clasps hand again, Nev - er to ask if

*cres.* *rit. Ped.* *mf*

one of us for-gets, Nev - er to think of by-gone hours of pain ;

*rit.*

*accel.*

Nev - er to ask if one of us for-gets, Nev - er to think, nev - er to think,

*f tempo.* *accel.*

*riten.*

Nev - er to think of by-gone hours of pain.

*riten.* *tempo.*

*Tempo Imo.*

Once more we meet, when sun - set gilds the heav'ns, Meet as we part - ed,

*p*

loy - al, brave and true: On - ly the hand of time has touched us gently,

*terramento.* *accel.*

Changing, perchance, our hair to whiter hue. Once more we meet, the lonely hours are o'er,

*riten.* *f tempo.*

Once more we meet and own the past was best. Nev - er to part, O

*cres.* *rit. Ped.* *f tempo.*

dar-ling, nev - er more, Un - til the an - gels call us home to rest,

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The piano part includes chords and moving lines in both hands.

Nev - er to part, O darling, never more, Nev - er to part, O darling, never more,

*tempo.*

The second system continues the vocal and piano parts. The piano accompaniment is more active, with frequent chords and sixteenth-note patterns in the left hand.

Un - til the an - gels call us home to rest, Un - til the an - gels call us home to

*f* *colla voce.* *rit.*

This system includes dynamic markings: *f* (forte) and *colla voce.* (colla voce). The tempo marking *rit.* (ritardando) is placed above the vocal line. The piano part features chords and some melodic movement.

rest, to rest, to rest.

*rall.* *p* *pp*

The final system on the page. The vocal line has rests. The piano part includes dynamic markings: *rall.* (rallentando), *p* (piano), and *pp* (pianissimo). The piano accompaniment ends with sustained chords.

## HE KISSED ME, AND I KNEW 'T WAS WRONG.

"REPENTANCE."

ANON.

ALFRED G. ROBYN.

*Allegretto.* *mf* *8va.*

He kiss'd me, and I knew 'twas wrong, For he was nei-ther kith nor

kin! Need one do pen-ance ver-y long For such a ti-ny lit-tle

sin? He press'd my hand, Now that's not right! Why will men have such wicked

*cres.* *f* *a tempo.* *cres.* *rall.*

*a tempo.*

ways? 'Twas all in one brief mo-ment's flight, And

*a tempo.*

*accel.*

yet it seem'd like days and days, And yet it seem'd like days and days!

*accel.* *all.*

*Allegretto.* *mf* *Sra.*

There's mis-chief in the moon I know, For I'm quite sure I saw her

*p*



wink When I re-quest-ed him to go,— I meant it too, or so I

*rall.*

*rall.*

think. But af-ter all I'm not to blame, He stole the kiss, he stole the

*a tempo.*

*rall.*

*cres.*

kiss! I do think men are quite de-void of shame! I won-der if he'll come a-

*a tempo.*

*accel.*

*a tempo.*

*accel.*

- gain, . . . I hope . . . he'll come a - gain!

*f rall.*

*colla voce.*

*ff trem.*

*a tempo.*

## THE BELL-RINGER.

BALLAD.

J. OXENFORD.

*Andante ma non troppo.*

W. V. WALLACE.



mer - ri - ly o - ver my head; The chil - dren flung gay  
tell of a heart for - lorn; The won - der - ing chil - dren

*p*

gar - lands round While I sent forth the jo - cund sound, Then many tears were  
stood a - gha - st As sa - ble mourners by them pass'd, "And she is gone, so

*pp*

*rall un poco.* *in tempo.*

shed, but yet, The young lip smil'd while the cheek was wet. Ah! . . .  
fair, so young," Thus loud la - ment - ed the i - ron tongue. Ah! . . .

*cresc.* *colla voce.* *p*

me, ah! . . . me, ah! me . . . a song of  
me, ah! . . . me, ah! me . . . a song of

*mf*

joy and hope Was heard a - far as I pull'd my  
per - ish'd hope Was heard a - far as I pull'd my

*p* *p*

*p sotto voce.*

rope, as I pull'd my rope.  
rope, as I pull'd my rope.

*pp* *dim.*

1st. time. 2d. time.

*p* *pp* *pp*

set the bell a - peal - ing When in shad - ow is bur - ied the

*p*

day, And a wond' - rous spell is steal - ing O'er the

hearts of the grave and gay; The a - ged hear the

fun' - ral chime Of slow - ly, sure - ly dy - ing time, The youth - ful hear a  
*animandosi.*

*rall un poco.* *in tempo con espress.*  
cheer-ing strain That tells them day will re-vive a - gain. Ah! . . . .

me, ah! . . . me, ah! me . . . a song of

*mf*

grief and hope Is heard a - far as I pull my

*p*

*creac.* *a piacere.* *molto*

rope, A song of grief and hope . . . Is heard a - far as I

*rall.*

pull . . . my rope.

*p* *colla voce.* *rall e dim.* *pp*



## THE MURMURING SEA.

DUET.

MRS. CRAWFORD.  
*Andante grazioso.*

STEPHEN GLOVER.

1st voice.

1 Murmuring sea! Beau-ti-ful sea! How I love to list to thy mel-o-dy When the  
2 Murmuring sea! Beau-ti-ful sea! I no more shall sail o'er thy wa-ters free; But I

winds are still in thy rocky caves, And the sweet stars glance on thy purple waves, And the  
watch the ships 'till they fade from sight, And my fancy follows their trackless flight, And my

2d voice.

sweet stars glance on thy pur-ple waves. 'Tis then I dream of the distant land Where I  
fan-cy fol-lows their trackless flight: Bounding a-way to their destined mart, To the



left a loving and joyous band; Oh! dearer than ev-er they seem to be As I  
land so dear to my lone-ly heart, Oh! dearer than ev-er it seems to me As I

*rall.*  
muse on the shore of the murmuring sea! As I muse on the shore of the murmur-ing sea!  
muse on the shore of the murmuring sea! As I muse on the shore of the murmuring sea!

**Tranquillo.**

1 Murmur-ing sea! Beau-ti-ful sea! Oh! dear-er than ev-er they  
2 Murmur-ing sea! Beau-ti-ful sea! Oh! dear-er than ev-er it  
*a tempo.*

seem to be, As we muse on the shore of the mur-muring sea, The

seems to be, As we muse on the shore of the mur-muring sea, The

*dim.*  
murmur-ing, mur-muring sea. Beau-ti-ful sea, beau-ti-ful sea! Murmuring *dim.*

murmur-ing, mur-muring sea. Beau-ti-ful sea, beau-ti-ful sea! Oh!

*p* mur-mur-ing, mur-mur-ing sea, *cres.* Beau-ti-ful sea, mur-muring

*p* mur-mur-ing, mur-mur-ing sea, Beau-ti-ful sea,

*pp* *cres.*

se

mu

RE

1 S  
2 W  
3  
4

O  
B  
A  
Nov

5 Wat  
With  
Be ex  
Like

sea! Beau - ti - ful, beau - ti - ful, beau - ti - ful sea!

mur - muring sea! Beau - ti - ful, beau - ti - ful sea!

*cres.* *dim.* *f* *cres.* *dim.* *pp*

## SUN OF MY SOUL.

REV. J. KEBLE. 1827.  
*Reverently.*

W. H. MONK.

1 Sun of my soul, Thou Sav - iour dear, It is not night if Thou be near;  
2 When the soft dews of kind - ly sleep My wea - ry eye - lids gen - tly steep,  
3 A - bide with me from morn till eve, For with - out Thee I can - not live;  
4 If some poor wand'ring child of Thine Have spurn'd to - day the voice di - vine,

Oh, may no earth-born cloud a - rise To hide Thee from Thy ser - vant's eyes.  
Be my last thought, how sweet to rest For ev - er on my Sav - iour's breast.  
A - bide with me when night is nigh, For with - out Thee I dare not die.  
Now, Lord, the gra - cious work be - gin; Let him no more lie down in sin.

5 Watch by the sick; enrich the poor  
With blessings from Thy boundless store;  
Be every mourner's sleep to-night,  
Like infant slumbers, pure and light.

6 Come near and bless us when we wake,  
Ere through the world our way we take,  
Till in the ocean of Thy love  
We lose ourselves in heaven above.

# FRIEDDIE'S LAST REQUEST.

SONG AND CHORUS.

PAULINA.

P. P. BLISS.

1 O moth - er, will you go with me now? For the way is dark and  
2 Say, moth - er, will you go with me now? I have reached the riv - er's

dim; I would clasp your hand on the oth - er strand, Tho' I  
brink; Tho' the shin - ing shore must be just be - fore, From the

hear the an - gel hymn; For my ear would long for your  
fear - ful flood I shrink. Could I hear your voice, I should

e - ven song With its ca - dence sweet and low; I should  
then re - joice, When the bil - lows o - ver - flow; We would

watch and wait at the pearl - y gate—O moth-er, will you go?  
 see the dome of the an - gels' home—O moth-er, will you go?

## Chorus.

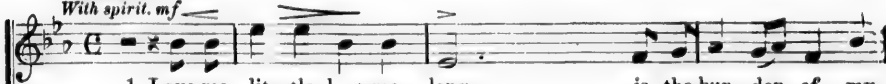
Will you go? will you go? will you go? will you go? O moth - er, will you  
 Will you go? will you go? O moth - er, will you  
 Will you go? will you go? O moth - er, will you  
 Will you go? will you go? will you go? will you go? O moth - er, will you

go? will you go? I would clasp your hand on the other strand, O mother, will you go?  
 go? I would clasp your hand on the other strand, O mother, will you go?  
 go? I would clasp your hand on the other strand, O mother, will you go?  
 go? I would clasp your hand on the other strand, O mother, will you go?

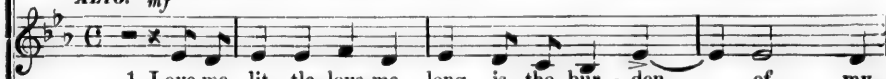
## LOVE ME LITTLE, LOVE ME LONG.

ANONYMOUS.

H. LAHER.

SOPRANO.  
With spirit. *mf*

1 Love me lit - tle, love me long, is the bur - den of my  
2 Winter's cold or summer's heat, Autumn's tem - pests on it

ALTO. *mf*

1 Love me lit - tle, love me long, is the bur - den . . . of my  
2 Winter's cold or summer's heat, Autumn's tem - pests . . . on it

TENOR. *mf*

1 Love me lit - tle, love me long, . . . . . is the bur - den of my  
2 Winter's cold or sum - mer's heat, . . . . . Autumn's tem - pests on it

BASS. *mf*

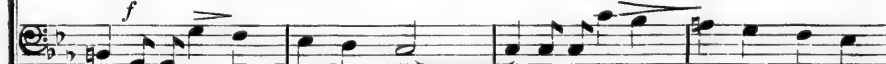
song, Love that is too hot and strong, Love that is too hot and  
beat, It can nev - er know de - feat, It can nev - er know de -



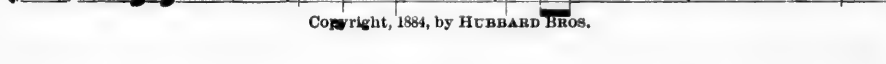
song, . . . Love . . . that is too hot and strong, . . . that is too  
beat, . . . It . . . can nev - er know de - feat, . . . . . can nev - er



song, . . . Love that is, Love that is too hot and strong, too  
beat, . . . It can nev - er, can nev - er know de - feat, can



song, Love that is too hot and strong, . . . Love that is too hot and strong, too  
beat, It can nev - er know de - feat, . . . . . It can never know de - feat, can





strong burn-eth soon, . . . burn-eth soon to waste.  
 - - feat, . . . It nev - - er, nev - er can re - bel. *p*

hot and strong burneth soon, burneth soon, burn-eth soon to waste. Still,  
 know de- feat, It nev - - er . . . can, nev - er can re - bel. Such *p*

hot, Love that is too hot . . . burneth soon to waste. Still,  
 nev - - er know de- feat, . . . nev - er can re - bel. Such

hot and strong, Love that is too hot and strong burn-eth soon to waste.  
 know de- feat, It can nev - er know de- feat, It nev - er can re - bel. *p*

*p* Still, I would not have thee cold; Still, still, . . . I would not  
 Such the love, the love that I would gain, Such, such . . . the love, I

. . . I would not have . . . thee cold; Still, still still, still . . .  
 . . . the love . . . that I, . . . that I would gain, Such, such the love, I

. . . I would . . . not have, I would not have thee cold; Still still, . . . I would not  
 . . . the love . . . that I, the love that I would gain, Such, such . . . the love, I

Still, I would not have thee cold; Still, still, . . . I would not  
 Such the love that I would gain, Such, such . . . the love, I



have thee too bold, : : : : not too backward  
tell, I tell thee plain, : : : : such the love I

not tell too bold, : : : : not too backward  
tell thee plain, : : : : such the love I

have thee too bold, not too backward, not too backward or too bold, . .  
tell thee plain, such the love I tell thee plain, I tell, I tell . . .

have thee too bold, not too backward, not too backward or . . .  
tell thee plain, such the love I tell thee plain, I tell . . .

*cres.* *f*

*mf*  
or too bold; Love that lasteth till 'tis old, Fad - - eth not in  
tell thee plain, Thou must give or woo in vain. So . . . to thee fare-

*mf*  
or too bold; Love that lasteth till 'tis old, . . . Fad - . . .  
tell thee plain, Thou must give or woo in vain. . . So . . .

*mf*  
. . . . too bold; Love that lasteth till 'tis old, . . . Fad - eth not in  
. . . . thee plain, Thou must give or woo in vain. . . So to thee fare-

*mf.*

SOPRA

ALTO.

TENOR

BASS.

*cres.* *riten.* *f slower.*

haste, Love that last - eth till 'tis old, fad - eth not in haste.  
 - well! Thou must give or woo in vain, so to thee fare-well!

*rit.* *f slower.*

- eth not in haste, fad - eth not, fad - eth not in haste.  
 . . to thee fare - well, fare - well! so to thee . . fare - well!

*rit.* *f slower.*

haste, fad - eth not, . . . fad - eth not in haste.  
 - well! so to thee, . . . so to thee fare - well!

*rit.* *f slower.*

haste, fad - eth not, fad - eth not in haste.  
 - well! so to thee, so to thee fare - well!

*rit.* *slower.*

## THE BLUE BELLS OF SCOTLAND.

(FOUR-PART SONG.)

SOPRANO.

*Moderato.*

A. NEITHARDT.

*mf*

1 O where, and O where is your High - land lad - die

*ALTO. mf*

2 O where, and O where did your High - land lad - die

*TENOR. mf*

3 Sup - pose, and sup - pose that your High - land lad should

*BASS. mf*

*Moderato.*

*mf*

## THE BLUE BELLS OF SCOTLAND.

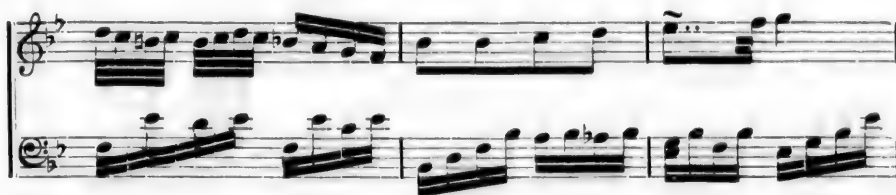
gone? He's gone to fight the foe for Vic - - to - ria on the  
dwell? He dwelt in mer - ry Scot - land, At the sign of the Blue  
die? The bag-pipes should play o'er him, And I'd sit me down and

*dim.* *p*  
throne, And it's O in my heart I... wish him safe at home!  
*dim.* *p*  
Bell, ... And it's O in my heart I love my lad - die well!  
*dim.* *p*  
cry, ... And it's O in my heart I... wish he may not die!  
*dim.* *p*

## SONG.—GRATITUDE.

CHARLES DICKDON.

L. MARSHALL.

*Andante affettuoso.*

The third system of musical notation includes a vocal line in the treble staff and a piano accompaniment in the bass staff. The vocal line has a few measures of rest before entering. The piano accompaniment continues with eighth notes.

1 The waves shall cease to  
 2 Time's sands shall cease to  
 3 All na - ture fades a-

The fourth system of musical notation continues the vocal and piano parts. The vocal line has more rests before the final line of lyrics.

flow, Or on the beach in - trude;  
 go, False pleas - ures to de - lude,  
 - way As time keeps roll - ing on;

The winds shall cease to blow, The  
Or youth - ful hearts be slow to love, When  
Life seems as but a day When

o - cean to be rude, Ere I for-get, ah!  
they are fond - ly wooed, Ere I for-get, ah!  
months and years are gone, Ere I for-get, ah!

can I, no, The bond of grat - i - tude.  
can I, no, The bond of grat - i - tude.  
can I, no, The bond of grat - i - tude.

Sweet grat - i - tude, sweet grat - i - tude,  
Sweet grat - i - tude, sweet grat - i - tude,  
Sweet grat - i - tude, sweet grat - i - tude,

- tude,            The bond   of grat - i - tude, sweet grat - - i -  
 - tude,            The bond   of grat - i - tude, sweet grat - - i -  
 - tude,            The bond   of grat - i - tude, sweet grat - - i -

- tude.  
 - tude.  
 - tude.

*f dolce.*

*cres.*



# FAIR KATIE.

## FOUR-PART SONG.

M. L. ELLIOTT.  
SOPRANO.

J. W. ELLIOTT.

*f* Allegretto. *p* *cres.*

1 Ka - tie is a maid - en fair, Ver - y fair to view; Azure eyes and

*f* TENOR. *p* *cres.*

2 Ka - tie is the sweet - est prize Man could hope to win; Fragrant are her

*f* ALTO. *p* *cres.*

3 Now and then a mant - ling flush Brings sweet hope to me, Sure she'd not so

*f* BASS. *p* *mf* *cres.*

A - zure eyes and  
Fragrant are her  
Sure she'd not so

*f* Allegretto. *p* *mf* *cres.*

*mp* *p*

gold - en hair, Cheeks of ro - sy hue; Dain - ty is her step and mien,

*mp* *p*

ver - y sighs, Born of truth with - in. Soul as pure as she is fair,

*mp* *p*

soft - ly blush, And yet cru - el be? Love - lit eyes and glow - ing cheek

*mp* *p*



*dim.* *cres.* *f* *p legato.*  
 Sau- cy is her smile; Lit- tle does she gu- ss, I ween, How her charms be-  
*dim.* *cres.* *p*  
 Mind and tho'ts se- rene, Dare I hope to win and wear, Of all girls the  
*dim.* *cres.* *f* *p legato.*  
 Can't their truth dis- own: What care I for lips to speak While her heart's my  
*dim.* *cres.* *f* *p*

*cres.* *e - ral - lentan.to. Lento.*  
 - guile, Lit- tle does she guess, I ween, How her charms be- guile.  
*cres.* *e - ral - lentan.to. Lento.*  
 Queen? Dare I hope to win and wear, Of all girls the Queen?  
*cres.* *e - ral - lentan.to. Lento.*  
 own! What care I for lips to speak While her heart's my own!  
*cres.* *e - ral - len - tando. f Lento. fs*

## CANADIAN BOAT SONG.

FOR THREE VOICES.

THOMAS MOORE.

*Andante.*  
In rowing time.

*sf* *dim.*

*1st VOICE.*  
1 Faintly as tolls the ev'ning chime, Our voices keep tune and our oars keep time, Our

*2d VOICE.*  
2 Why should we yet our sail un-furl? There is not a breath the blue wave to curl, There

*3d VOICE.*  
3 Ot - ta - wa tide! this trembling moon Shall see us float o - ver thy sur - ges soon, Shall

voic-es keep tune and our oars keep time. Soon as the woods on shore look dim, We'll

is not a breath the blue wave to curl. But when the wind blows off the shore, Oh,

see us float o - ver thy sur - ges soon. Saint of this green isle, hear our pray'r,

*cres.* *dim.* *p*

*cres - - cen - - do. dim. tr. f sf f*

sing at St. Ann's our parting hymn! Row, brothers, row, the stream runs fast, The

*cres - - cen - - do. dim. tr. f sf f*

sweetly we'll rest our wea-ry oar. Blow, breezes, blow, the stream runs fast, The

*cres - - cen - - do. dim. f sf f*

Grant us cool heav'n's and fav'ring air. Blow, breezes, blow, the stream runs fast, The

*cres - - cen - - do. dim. f sf f*

*f dim. f sf dim.*

rapids are near and the day-light's past, The rapids are near and the day-light's past.

*f f sf dim.*

rapids are near and the day-light's past, The rapids are near and the day-light's past.

*f f sf dim.*

rapids are near and the day-light's past, The rapids are near and the day-light's past.

*f dim. f sf dim.*

*f sf sf pp*

## A SONG OF THANKFULNESS.

JOHN PARRY.

*Andante.*

The first system of music is in G major (one sharp) and 2/4 time. It consists of a vocal melody on a treble clef and a piano accompaniment on a bass clef. The vocal line begins with a half rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment starts with a half note G, a quarter note A, and a half note B. Dynamics include piano (*p*) and forte (*f*).

We thank you most sin - cere - ly For the kind - ness you have

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment has a half note G, a quarter note A, and a half note B. Dynamics include piano (*p*).

shewn To us poor lit - tle chil - dren, And for the good seed

The third system continues the vocal melody and piano accompaniment. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment has a half note G, a quarter note A, and a half note B.

sown. Oh! re - mem - ber, Christian Pa - trons, What saith the Ho - ly Word, "The

The fourth system continues the vocal melody and piano accompaniment. The vocal line has a half note G, a quarter note A, and a half note B. The piano accompaniment has a half note G, a quarter note A, and a half note B. Dynamics include forte (*f*).

man that giv - eth to the Poor, But lend - eth to the LORD." May our

Heav'nly FATHER bless you For all your kindness past, And

Oh! may each suc-ceed-ing year Prove hap-pier than the last. Ac-

-cept your Children's thanks, Their best, their heart-felt thanks. . . .

## COME, DOROTHY, COME.

SWABIAN VOLKSLIED.

*SOPRANO. Allegretto.*  
*mf* *cres.*  
 Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

*ALTO. mf* *cres.*

*TENOR. mf* *cres.*

*BASS. mf* *cres.*

*Allegretto.*  
*mf* *cres.*

*stacc. p*

1 Come, come, come, my dear - est, do not fear me, ... It is my  
 2 Look, look, look, with - in this eye, my dear - est, ... Where like a  
 3 Thou, thou, thou, a gold - en ring must give me, ... For else, my

*stacc. p*

1 Come, come, come, my dear - est, do not fear ... me, It is my  
 2 Look, look, look, with - in this eye, my dear - est, Where like a  
 3 Thou, thou, thou, a gold - en ring must give ... me, For else, my

*stacc. p*

1 Come, come, come, my dear - est, do not fear me, It is my  
 2 Look, look, look, with - in this eye, my dear - est, Where like a  
 3 Thou, thou, thou, a gold - en ring must give me, For else, my

*stacc. p*



greatest joy to have thee near me, ti - ny fai - ry thou ap - pear - est, dear, I fear thou wilt de - ceive me, Dorothy, Come, come, come, my dearest, do not Dorothy, Look, look, look, with - in this eye, my Dorothy, Thou, thou, thou, a golden ring must

greatest joy to have thee near me, Come, come, . . . . . come, come, my dearest, do not ti - ny fai - ry thou ap - pear - est, Look, look, . . . . . look, look, within this eye, my dear, I fear thou wilt de - ceive me, Thou, thou, . . . . . thou, thou, a golden ring must

greatest joy to have thee near me, ti - ny fai - ry thou ap - pear - est, dear, I fear thou wilt deceive me, Dorothy, Come, come, come, my dearest, do not Dorothy, Look, look, look, within this eye, my Dorothy, Thou, thou, thou, a golden ring must

fear me, It is my great - est joy to have thee near me. On thy dear - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, give me, For else, my dear, I fear thou wilt de - ceive me, If I'm

fear me, It is my great - est joy to have thee near me. On thy dear - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, give me, For else, my dear, I fear thou wilt de - ceive me, If I'm

fear . . me, It is my great - est joy to have thee near me. On thy cheek so dear - - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, teasing give . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm forc'd to

fear me, It is my great - est joy to have thee near me. On thy dear - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, give me, For else, my dear, I fear thou wilt de - ceive me, If I'm

SOLO, espress.

fear . . me, It is my great - est joy to have thee near me. On thy cheek so dear - - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, teasing give . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm forc'd to

fear me, It is my great - est joy to have thee near me. On thy dear - est, Where like a ti - ny fai - ry thou ap - pear - est, There then, give me, For else, my dear, I fear thou wilt de - ceive me, If I'm



cheek so fair      Shines the lil - y rare,      With the rose u - nit - ing,      Ev'ry  
teasing elf,      Thou wilt find thyself,      There thou hast thy home,      Nev - er  
fore'd to part      From my own sweetheart,      Then a soldier brave      Will I

fair, . . Shines the lil - y rare,      With the rose u - nit - ing, Ev'ry heart de -  
elf, . . Thou wilt find thy - self,      There thou hast thy home, . . Nev - er more to  
part . . From my own sweetheart,      Then a soldier brave . . Will I seek my

cheek so fair      Shines the lil - y rare,      With the rose u - nit - ing,      Ev'ry  
teasing elf,      Thou wilt find thyself,      There thou hast thy home,      Never  
fore'd to part      From my own sweetheart,      Then a soldier brave      Will I

heart delighting.      Dorothy, Come, come, come, my dearest, do not fear me, Thou art my  
more to roam.      Dorothy, Look, look, look, within this eye, my dearest, There like a  
seek my grave.      Dorothy, Come, come, come, my dearest, do not fear me, Thou art my

*pp stacc.*      *cres.*

*pp*      *pp stacc.*      *cres.*

*stacc. CHORUS.*      *cres.*

*pp*      *pp stacc.*      *cres.*

- light - ing. Come, come, come, . . come, come, my dearest, do not fear . . me, Thou art my  
roam. . . Look, look, look, . . . look, look, within this eye, my dear - est, There like a  
grave. . . Come, come, come, . . . come, come, my dearest, do not fear me, Thou art my

*p*      *pp stacc.*      *cres.*

heart delighting.      Dorothy, Come, come, come, my dearest, do not fear me, Thou art my  
more to roam.      Dorothy, Look, look, look, within this eye, my dear - est, There like a  
seek my grave.      Dorothy, Come, come, come, my dearest, do not fear me, Thou art my

*p*      *pp stacc.*      *cres.*

*f* *con anima espress.*

great - est joy, so tar-ry near me, Thou art my greatest joy, . . .  
 ti - ny fay thou hast thy home, love, Yes, like a ti - ny fay, . . .  
 great - est joy, so tar-ry near me, Thou art my greatest joy, . . .

*f* *con anima espress.*

great - est joy, so tar-ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar-ry near me, Thou art my

*f* *con anima espress.*

great - est joy, so tar-ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar-ry near me, Thou art my

*f* *con anima espress.*

great - est joy, so tar-ry near me, Thou art my  
 ti - ny fay thou hast thy home, love, Yes, like a  
 great - est joy, so tar-ry near me, Thou art my

*cres.*

so tar-ry near me, . . . so tar-ry  
 thou hast thy home, love, . . . thou hast thy  
 so tar-ry near me, . . . so tar-ry

greatest joy,  
 ti - ny fay,  
 greatest joy,

so tar-ry near me,  
 thou hast thy home, love,  
 so tar-ry near me,

greatest joy,  
 ti - ny fay,  
 greatest joy,

so tar-ry near me,  
 thou hast thy home, love,  
 so tar-ry near me,

*cres.*

near me, . . . so tar - ry near me, Thou art my greatest  
home, love, . . . thou hast thy home, love, Yes, like a ti - ny  
near me, . . . so tar - ry near me, Thou art my greatest

so tar - ry near me, Thou art my greatest  
thou hast thy home, love, Yes, like a ti - ny  
so tar - ry near me, Thou art my greatest

so tar - ry near me, my greatest joy, great - est  
thou hast thy home, love, a ti - ny fay, ti - ny  
so tar - ry near me, my greatest joy, great - est

so tar - ry near me, Thou art my greatest  
thou hast thy home, love, Yes, like a ti - ny  
so tar - ry near me, Thou art my greatest

*mf* *cres.* *f* *p stacc.* *p dol.* *p stacc.*

1st & 2nd times.

1 joy. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
2 fay. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*mf* *cres.* *mf* *cres.* *mf* *cres.*

1 joy. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,  
2 fay. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

*mf* *cres.* *mf* *cres.*

1st & 2nd times.

*mf* *cres.*

3rd time.

joy, Then, then, Do - ro - thy, then, then, then, Do - ro - thy,

joy, Then, then, Do - ro - thy, then, then, then, Do - ro - thy,

3rd time.

then, . . . . . dim.

dim.

*espress.* . . . . . *dim.*

then ~~thou~~ must be mine. . . . . *dim.*

*espress.* . . . . . thou must be mine. . . . .

*dim.*

*espress.*

Harry McNish  
A. McNish  
McNish

# MY LOVE'S LIKE THE RED ROSE.

GLEE FOR FOUR VOICES.

**SOPRANO.***Allegro ma non presto.*

W. K. NYVETT.

*mf*

O my Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

O my Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

O my Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

O my Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

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As fair art thou, my bon - nie lass, so deep in love am I, . . . And

As fair art thou, my bon - nie lass, so deep in love am I, And

As fair art thou, my bon - nie lass, so deep in love am I, And

As fair art thou, my bon - nie lass, so deep in love am I, . . . And

The first system of the musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *f* (forte).

I will love thee still, my dear, till a' the seas gang dry. . . . O my

I will love thee still, my dear, till a' the seas gang dry. . . . O my

I will love thee still, my dear, till a' the seas gang dry. my

I will love thee still, my dear, till a' the seas gang dry. O my

The second system of the musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. Dynamics include *f* (forte).



Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

The first system of the musical score for 'My Love's Like the Red Rose' consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) appears above the first and third vocal staves and below the sixth piano staff.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

The second system of the musical score continues the song. It also consists of six staves (four vocal and two piano). The lyrics are the same as the first system. The piano accompaniment continues with the same harmonic structure. The dynamic marking *mf* is present at the beginning of the system.

Till

Till

The right page shows the continuation of the musical score. It features four staves, including vocal and piano parts. The lyrics 'Till' are visible on the first two staves. The musical notation continues from the previous page.

I

I

I

I

The right page shows the continuation of the musical score. It features four staves, including vocal and piano parts. The lyrics 'I' are visible on the first four staves. The musical notation continues from the previous page.



And the Rocks melt with the Sun,  
 Till a' the Seas gang dry, my dear, And the Rocks melt with the Sun,  
 Till a' the Seas gang dry, my dear, And the Rocks melt with the Sun,  
 gang dry, my dear,

This musical system consists of six staves. The first staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a forte dynamic marking (*f*). The second staff continues the melody with the lyrics 'And the Rocks melt with the Sun,'. The third staff continues with 'Till a' the Seas gang dry, my dear, And the Rocks melt with the Sun,'. The fourth staff continues with 'Till a' the Seas gang dry, my dear, And the Rocks melt with the Sun,'. The fifth staff is a bass clef with a key signature of two sharps and a common time signature, continuing the bass line. The sixth staff continues the bass line with the lyrics 'gang dry, my dear,'.

I will love thee still, my dear, while the sands o' life shall run. . . . O my  
 I will love thee still, my dear, while the sands o' life shall run. . . . O my  
 I will love thee still, my dear, while the sands o' life shall run. O my  
 I will love thee still, my dear, while the sands o' life shall run. O my

This musical system consists of six staves. The first staff is a treble clef with a key signature of two sharps and a common time signature, beginning with a mezzo-forte dynamic marking (*mf*). It contains the lyrics 'I will love thee still, my dear, while the sands o' life shall run. . . . O my'. The second staff continues the melody with the same lyrics. The third staff continues with the same lyrics. The fourth staff is a bass clef with a key signature of two sharps and a common time signature, continuing the bass line. The fifth staff continues the bass line with the lyrics 'I will love thee still, my dear, while the sands o' life shall run. O my'. The sixth staff continues the bass line with the lyrics 'I will love thee still, my dear, while the sands o' life shall run. O my'.

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

Love's like the red, red Rose that's new - ly sprung in June, O my

The first system of the musical score for 'My Love's Like the Red Rose'. It consists of six staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The last three staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the first vocal staff and at the end of the first piano staff.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

Love's like the mel - o - die that's sweet - ly play'd in tune.

The second system of the musical score. It also consists of six staves, with the same vocal and piano parts as the first system. The lyrics are the same. The piano accompaniment continues with the same harmonic structure.

*mf* MINORE.

And fare thee weel, my on - ly love, and fare thee weel a - while, And

And fare thee weel, my on - ly love, and fare thee weel a - while, And

And fare thee weel, my on - ly love, and fare thee weel a - while, And

And fare thee weel, my on - ly love, and fare thee weel a - while, And

*mf* MINORE.

*cres.* *f*

I will come a - gain, my love, tho' it were ten thou-sand mile. . . . O my

I will come a - gain, my love, tho' it were ten thou-sand mile. . . . O my

I will come a - gain, my love, tho' it were ten thou-sand mile. O my

I will come a - gain, my love, tho' it were ten thou-sand mile. O my

*cres.* *f*

MAJOR.

*mf*

Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

Love's like the red, red Rose that's new - ly sprung in June, O my

*mf*

Love's like the red, red Rose that's new - ly sprung in June, O my

MAJOR.

*mf*

*ad lib.*

Love's like the mel - o - die that's sweet-ly play'd in tune.

Love's like the mel - o - die that's sweet-ly play'd in tune.

Love's like the mel - o die that's sweet-ly play'd in tune.

*ad lib.*

Love's like the mel - o - die that's sweet-ly play'd in tune.

ELLA

1  
2  
3  
4

And  
Oh, v  
And  
"Dea

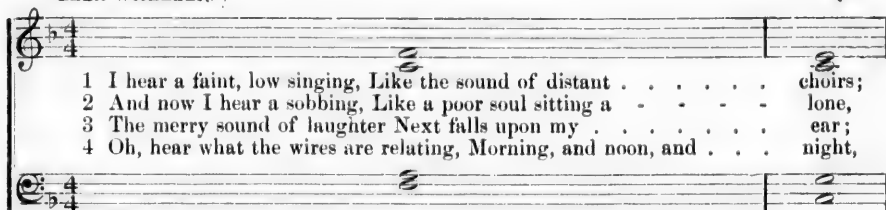
REV.

1 Jol  
2 Jol  
3 Jol  
4 Jol

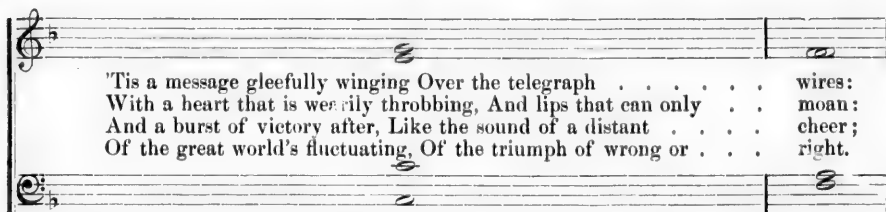
## THE TELEGRAPH WIRES.

ELLA WHEELER.

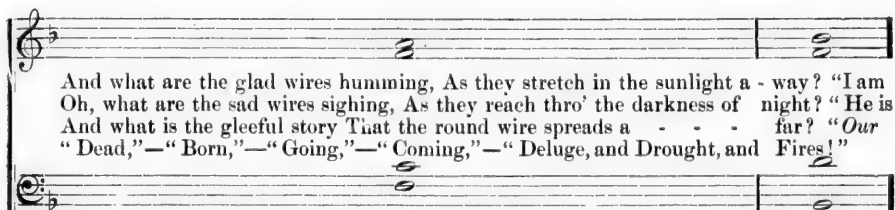
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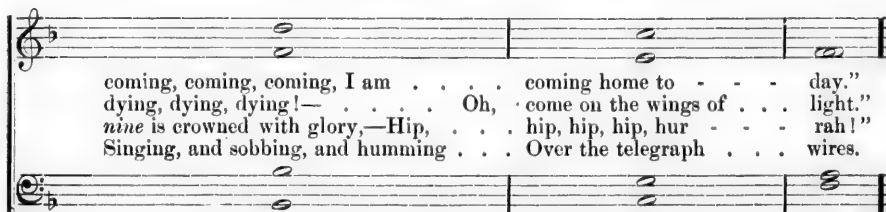
1 I hear a faint, low singing, Like the sound of distant . . . . . choirs;  
 2 And now I hear a sobbing, Like a poor soul sitting a . . . . . lone,  
 3 The merry sound of laughter Next falls upon my . . . . . ear;  
 4 Oh, hear what the wires are relating, Morning, and noon, and . . . . . night,



'Tis a message gleefully winging Over the telegraph . . . . . wires:  
 With a heart that is wearily throbbing, And lips that can only . . . . . moan;  
 And a burst of victory after, Like the sound of a distant . . . . . cheer;  
 Of the great world's fluctuating, Of the triumph of wrong or . . . . . right.



And what are the glad wires humming, As they stretch in the sunlight a - way? "I am  
 Oh, what are the sad wires sighing, As they reach thro' the darkness of night? "He is  
 And what is the gleeful story That the round wire spreads a . . . . . far? "Our  
 "Dead,"—"Born,"—"Going,"—"Coming,"—"Deluge, and Drought, and Fires!"

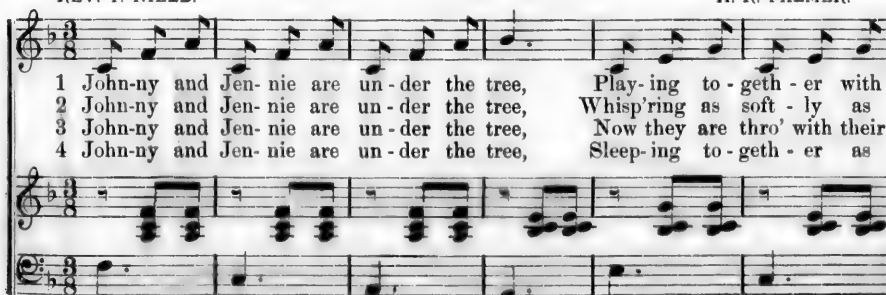


coming, coming, coming, I am . . . . . coming home to . . . . . day."  
 dying, dying, dying!— . . . . . Oh, come on the wings of . . . . . light."  
 nine is crowned with glory,—Hip, . . . . . hip, hip, hip, hur - - - rah!"  
 Singing, and sobbing, and humming . . . . . Over the telegraph . . . . . wires.

## JOHNNY AND JENNY.

REV. T. NIELD.

H. R. PALMER.



1 John-ny and Jen-nie are un-der the tree, Play-ing to-geth-er with  
 2 John-ny and Jen-nie are un-der the tree, Whisp'ring as soft-ly as  
 3 John-ny and Jen-nie are un-der the tree, Now they are thro' with their  
 4 John-ny and Jen-nie are un-der the tree, Sleep-ing to-geth-er as

in - no - cent glee, They have no wor - ry, and fret - ting and strife,  
 soft - ly can be, Words are as mu - sic; their smile is di - vine;  
 laugh - ter and glee; Whis - per no more in the sheen of the moon;  
 sweet as can be; Noth - ing is heard of their laugh - ter at noon;

Noth - ing to ruf - fle the cur - rent of life; Sing - ing like rob - ins, or  
 Glan - ces are magnets; their love is as wine; Hearts are as gob - lets filled  
 Blush not their love like the ro - ses in June. Time has been writ - ing his  
 Noth - ing is seen of them now by the moon. Oth - ers have fol - lowed—their

laugh - ing like rills, Romping as free as the wind on the hills, Who would not  
 up to the brim— Johnny toasts Jen - ny and Jen - ny toasts him. Sil - ly the  
 name on their brow; Death is be - gin - ning to think of them now; Still they are  
 foot - steps are slow; Others have followed—their voices are low; Ah, they are

give up a king - dom to be Like Johnny and Jen - ny there un - der the tree?  
 moonbeams are peep - ing to see Where Johnny and Jen - ny sit un - der the tree?  
 hap - py as hap - py can be, While talking of old - en times un - der the tree.  
 look - ing to where they can see That Johnny and Jen - ny are un - der the tree.  
*Ser. loco.*

Quart

The

Jen -  
 Jen -  
 Jen -

in -  
 soft  
 hap -  
 earth



## Quartette or Chorus. [Without instrumental accompaniment.]

John-ny and Jen-ny are un - der the tree, Johnny and

The tree, . . . . . The tree, . . .

John-ny and Jen-ny are un - der the tree, Johnny and

Jen-ny are un - der the tree. 1 Play - ing to - geth - er with

Jen-ny are un - der the tree. 2 Whisp'ring as soft - ly as

. . . . . The tree.

3 Sing - ing as hap - py as

Jen-ny are un - der the tree. 4 Sleep - ing to - geth - er, from

in - no - cent glee, John-ny and Jen-ny are un - der the tree.

soft - ly can be, John-ny and Jen-ny are un - der the tree.

hap - py can be, John-ny and Jen-ny are un - der the tree.

earth - sor - rows free, John-ny and Jen-ny are un - der the tree.



## HOME TO THE MOUNTAINS.

(SI; LA STANCHEZZA MOPPRI ME.)

CHARLES JEFFERYS.  
*Andantino.*

VERDI.

Piano introduction in 3/8 time, key of D major. The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* and *pp*.

Azucena.

Vocal entry for Azucena. The melody is in the right hand, with piano accompaniment in the left hand. The lyrics are: "Yes, I am grief-worn, and fain would rest me, But more than grief have Si la stan-chez - za m'op-pri me o fi - glio Al - la qui - e - te io".

Piano accompaniment for Azucena's first vocal line. The music is in 3/8 time, key of D major. Dynamics include *f* and *p*.

Vocal entry for Manrico. The melody is in the right hand, with piano accompaniment in the left hand. The lyrics are: "Rouse me! its hor - rors then may de - part. Rest thee, O moth - er! L'or - ri - da flam - ma de - sta - mi al lor. Ri - po - sa, o ma - dre o -".

Manrico.

I will watch o'er thee, Sleep may re-store sweet peace to thy heart.  
 di - o con - ee - da Men tris - ti m'ar - gi - ni al tuo cor.

*pp*

**Azucena.**

Home to our mountains, Let us re-  
 Ai nos - tri mon - ti ri - tor - ne-

*sotto voce.*

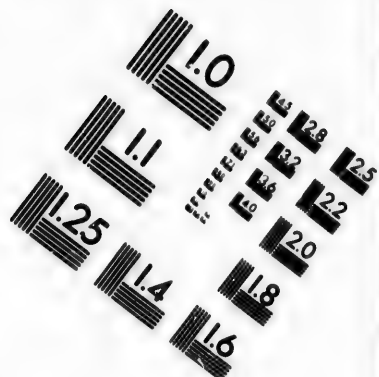
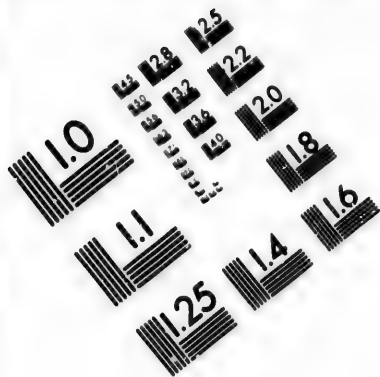
*pp*

- turn, love, There in thy young days Peace had its reign; There shall thy sweet song  
 - re - mo, L'an - ti - ca pa - cei vi - go - dre - mo: Tu can - te - ra - i

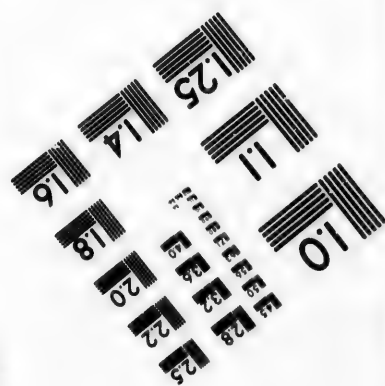
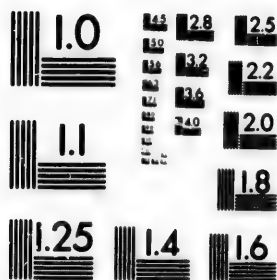
**Manrico.**

Fall on my slumbers, There shall thy lute make me joy-ous a - gain. Rest thee, my  
 sul tuo li - u - to In son - no pla - ci - do io dor - mi - ro. Ri - po - sa, o





# IMAGE EVALUATION TEST TARGET (MT-3)



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10 01

moth - er, kneeling be - side thee, I will pour forth my trou-ba-dour  
ma - dre, io pro-no e mu - to la-men-te al ciel - o ri-vol-ge-

O sing, and wake now thy sweet lute's soft numbers, Lull me to rest, charm my  
Tu can - te - ra - i sul tu - o li - u - to In son - no pla - ci - do

lay.  
- ro!

Yes, I will pour forth my  
La-men-te al ciel - o

sor-rows a-way. O sing, and wake now thy sweet lute's soft numbers, Lull me to  
io dor-mi-ro. Tu can - te - ra - i sul tu - o li - u - to In son - no

trou - ba - dour lay.  
ri - vol - ge - ro.

Yes, I will pour  
La-men-te al

rest, charm my sor-rows a-way, a-way, O charm sor-row a-  
 pla-ci-do io dor-mi-ro, io dor-mi-ro, io dor-mi-

forth my trou-ba-dour lay, I pour forth my trou-ba-dour  
 ciel-o ri-vol-ge-ro. Ri-po-sa, o ma-

*sour.*

- way, Oh! sing and charm sor-row a-way, lull me to  
 - ro, io dor-mi-ro, io dor-mi-ro, io dor-mi-

lay, While I with my trou-ba-dour lay lull thee to  
 - dre, Ri-po-sa, o ma-dre, La-men-te al

rest, lull me to rest. . . . .  
 - ro, io dor-mi-ro. . . . .

rest, lull thee to rest. . . . .  
 ciel ri-vol-ge-ro. . . . .

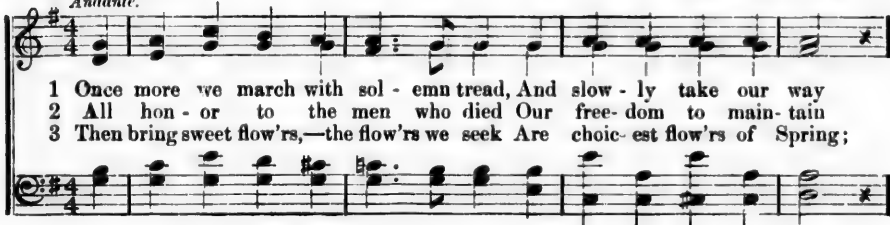
*p* *pp*



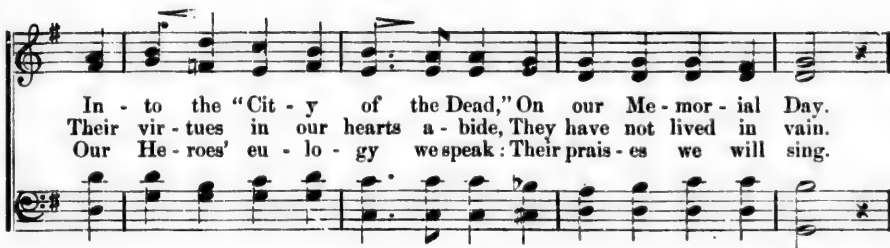
## MEMORIAL HYMN.

J. A. GARDNER.  
*Andante.*

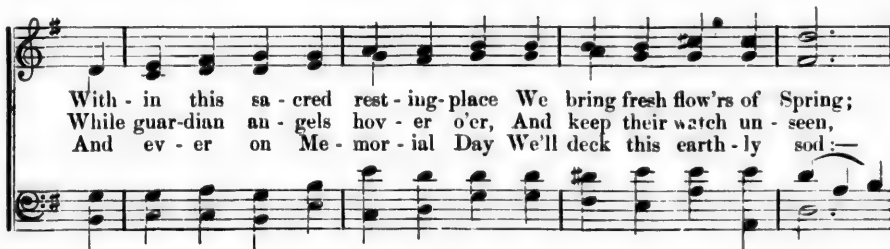
DR. HENRY HILES.



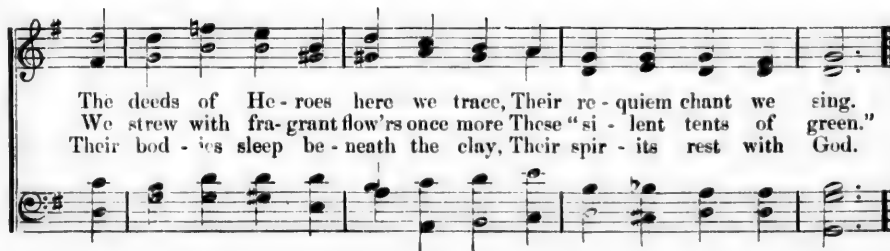
1 Once more we march with sol - emn tread, And slow - ly take our way  
2 All hon - or to the men who died Our free - dom to main - tain  
3 Then bring sweet flow'rs,—the flow'rs we seek Are choic - est flow'rs of Spring;



In - to the "Cit - y of the Dead," On our Me - mor - ial Day.  
Their vir - tues in our hearts a - bide, They have not lived in vain.  
Our He - roes' eu - lo - gy we speak: Their prais - es we will sing.



With - in this sa - cred rest - ing - place We bring fresh flow'rs of Spring;  
While guar - dian an - gels hov - er o'er, And keep their watch un - seen,  
And ev - er on Me - mor - ial Day We'll deck this earth - ly sod:—



The deeds of He - roes here we trace, Their re - quiem chant we sing.  
We strew with fra - grant flow'rs once more These "si - lent tents of green."  
Their bod - ies sleep be - neath the clay, Their spir - its rest with God.

## BREATHE SOFT, YE WINDS.

GLEE FOR THREE VOICES.

WILLIAM PAXTON.

**1st SOPRA. O.**  
*p Andante affettuoso.*

**2d SOPRANO.**  
*p*

**BASS.**  
*p*

*cres.*

Breathe soft, ye winds, ye wa-ters gent - ly flow, Shield her, ye

*cres.*

Breathe soft, ye winds, ye wa-ters gent - ly flow, Shield her, ye

*Andante affettuoso.*

*p*

*cres.*

trees, ye flow'rs a - round her grow; Breathe soft, ye winds, ye

*f*

trees, ye flow'rs a - round her grow; Breathe soft, ye winds,

*f*

*p*

wa - ters gent - ly flow, Shield her, ye trees, ye flow'rs a round her

*cres.*

*f*

wa - ters gent - ly flow, Shield her, ye trees, ye flow'rs a - round her

*cres.*

*f*

grow; Ye swains, I beg you pass in si - lence

by, . . My love . . . in yon - der vale . . a - sleep doth

lie, my love in yon - der vale . . a - sleep doth

lie; Ye swains, I beg you pass in si - lence

lie; Ye . . . . . swains, I beg you pass in si - lence

by, . . My love . . . in yon - der vale . . a - sleep doth

by, My love in yon - der vale a - sleep doth

lie, my love in yon - der vale . . a - sleep doth lie.

lie, my love . . . in yon - der vale a - sleep doth lie.

## IS A MAN NO WHIT THE BETTER?

TENOR AND BASS SOLO, AND DUET.

GEO. F. ROOT.

*Can spirito.*

1 Is a man no whit the bet-ter For his rich-es and his gains, For his  
2 Is a man no whit the bet-ter For his hon-ors and his fame, For the

n-eres and his palace, With the treasures it contains? Is a man no whit the better For his  
tributes and the praises That are lavished on the same? Is a man no whit the better In the

cof-fers and his mines, For his pur-ple and fine lin-en, For his vineyards and his vines?  
cit-y or the town, For his glo-ry of a kingdom, For the power of a crown?

No! a man's no whit the better For his rich-es or his gains, For his a-eres and his  
No! a man's no whit the better For his hon-ors or his fame, Nor the tributes, nor the

pal-ace With the treas-ures it contains; No! a man's no whit the bet-ter For his  
prais-es That are lavished on the same; No! a man's no whit the bet-ter In the

cof-fers and his mines, F - his pur-ple and fine lin-en, For his vineyards and his vines.  
cit-y or the town, For the glo-ry of a kingdom, Or the pow-er of a crown.

But a man is all the bet-ter if he's hon-est thro' and thro', Wheth-er

But a man is all the bet-ter if he's hon-est thro' and thro', Wheth-er

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a harmonic accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with some rests and eighth notes.

in a cot or pal-ace, Wheth-er high or low to view; Yes! a

in a cot or pal-ace, Wheth-er high or low to view; Yes! a

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a harmonic accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with some rests and eighth notes.

man is all the bet-ter, and the world is bet-ter, too, For the

man is all the bet-ter, and the world is bet-ter, too, For the

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a harmonic accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with some rests and eighth notes.

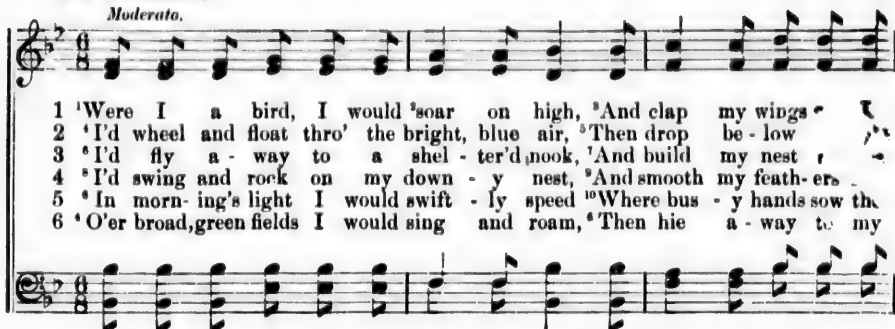
no-blest work in heav'n or earth Is an hon-est man, and true.

no-blest work in heav'n or earth Is an hon-est man, and true.

The fourth system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. It contains a melody of eighth and sixteenth notes. The middle staff is an alto clef with a key signature of one flat and a 2/4 time signature, containing a harmonic accompaniment of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature, containing a bass line with some rests and eighth notes.



## IF I WERE A BIRD.

WM. O. CUSHING.  
*Moderato.*


1 'Were I a bird, I would 'soar on high, 'And clap my wings  
2 'I'd wheel and float thro' the bright, blue air, 'Then drop be - low  
3 'I'd fly a - way to a shel - ter'd nook, 'And build my nest  
4 'I'd swing and rock on my down - y nest, 'And smooth my feath - ers  
5 'In morn - ing's light I would swift - ly speed 'Where bus - y hands sow the  
6 'O'er broad, green fields I would sing and roam, 'Then hie a - way to my



cleaved the sky, 'And clap my wings as I cleaved the sky.  
mead - ows fair, 'Then drop be - low to the mead - ows fair.  
murm' - ring brook, 'And build my nest by the murm' - ring brook.  
eve - ning's rest, 'And smooth my feath - ers for eve - ning's rest.  
pre - cious seed, 'Where bus - y hands sow the pre - cious seed.  
own sweet 'home, 'Then hie a - way to my own sweet 'home.

- 1 Arms folded.
- 2 Raise both arms, pointing upward.
- 3 Arms fall heavily.
- 4 Describe circles above the head.
- 5 Imitate bird plunging down.

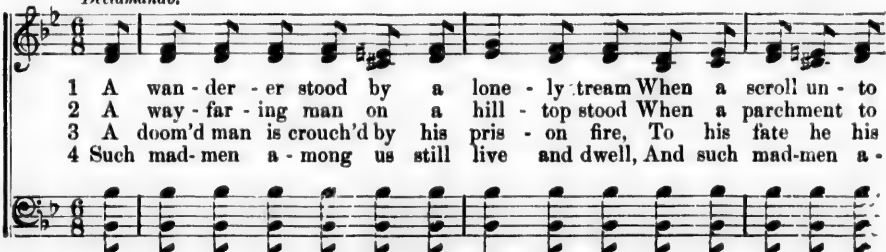
- 6 Wave arms as if flying.
- 7 Tapping on seat with fingers.
- 8 Swing the arms.
- 9 Pass hands from head downward.
- 10 Imitate sowing grain.

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## MADNESS.

E. C. CHAPIN.  
*Declamando.*

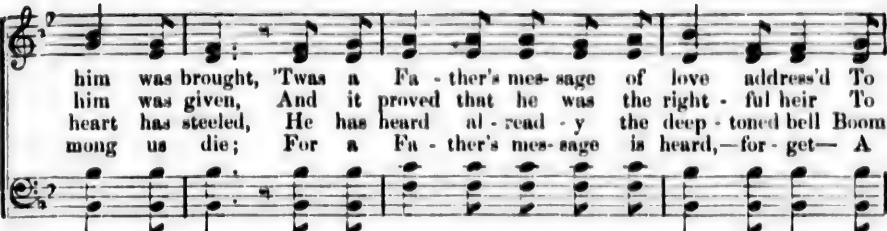
GEO. F. ROOT.



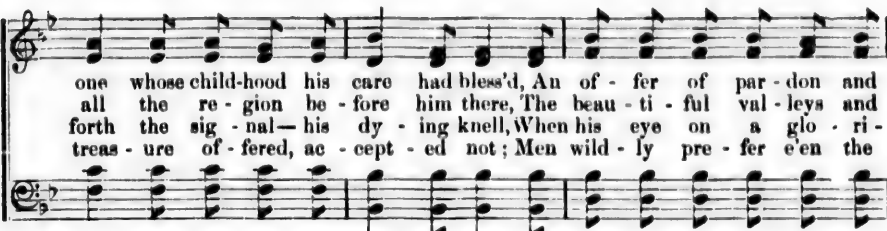
1 A wan - der - er stood by a lone - ly stream When a scroll un - to  
2 A way - far - ing man on a hill - top stood When a parchment to  
3 A doom'd man is crouch'd by his pris - on fire, To his fate he his  
4 Such mad - men a - mong us still live and dwell, And such mad - men a -

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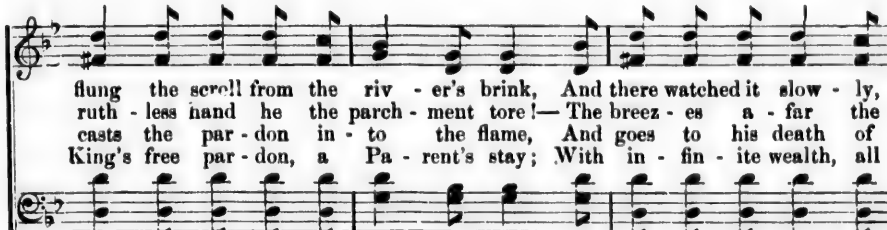
him was brought, 'Twas a Fa - ther's mes - sage of love address'd To  
 him was given, And it proved that he was the right - ful heir To  
 heart has steeled, He has heard al - read - y the deep - toned bell Boom  
 mong us die; For a Fa - ther's mes - sage is heard, - for - get - A



one whose child-hood his care had bless'd, An of - fer of par - don and  
 all the re - gion be - fore him there, The beau - ti - ful val - leys and  
 forth the sig - nal - his dy - ing knell, When his eye on a glo - ri -  
 treas - ure of - fer'd, ac - cept - ed not; Men wild - ly pre - fer e'en the



peace and rest, To the wand' - ring son he sought; But he  
 mead - ows fair 'Neath the bright, blue arch of heaven; But with  
 writ - ing fell; 'Tis his par - don, signed and sealed! But he  
 de - mon's lot To a pardon and life on high; Yes, a



flung the scroll from the riv - er's brink, And there watched it slow - ly,  
 ruth - less hand he the parch - ment tore! - The breez - es a - far the  
 casts the par - don in - to the flame, And goes to his death of  
 King's free par - don, a Pa - rent's stay; With in - fin - ite wealth, all



slow - ly sink! O mad - man! to break love's gold - en link.  
 frag - ments bore; O mad - man! that wealth is thine no more.  
 sin and shame; O mad - man! well hast thou earned the name.  
 theirs to - day; O mad - man! to cast them all a - way.

## JERUSALEM THE GOLDEN.

REV. J. M. NEALE, FR. ST. BERNARD.

A. EWING.

1 Je - ru - sa - lem the gold - en! With milk and hon - ey blest,  
 2 They stand, those halls of Zi - on, All ju - bi - lant with song,  
 3 And they who with their Lead - er Have con - quered in the fight,  
 4 Oh, sweet and bless - ed coun - try, The home of God's e - lect!

Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd.  
 And bright with many an an - gel, And all the mar - tyr throng.  
 For - ev - er, and for - ev - er Are clad in robes of white.  
 Oh, sweet and bless - ed coun - try, That ea - ger hearts ex - pect!

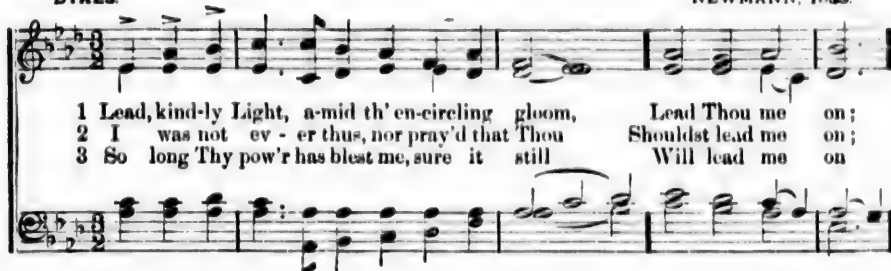
I know not, — oh, I know not, What joys a - wait me there,  
 There is the throne of Da - vid, And there from toil re - leas'd,  
 Oh, land that see'st no sor - row! Oh, state that fear'st no strife!  
 Je - sus, in mer - cy bring us To that dear land of rest;

What ra - dian - cy of glo - ry, What bliss be - yond com - pare.  
 The shout of them that tri - umph, The song of them that feast.  
 Oh, roy - al land of flow - ers! Oh, realm and home of life!  
 Who art, with God the Fa - ther, And Spir - it ev - er blest.

## LEAD, KINDLY LIGHT.

DYKES.

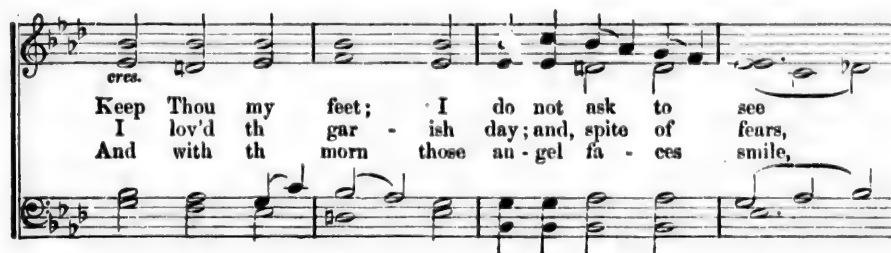
NEWMANN, 1853.



1 Lead, kind-ly Light, a-mid th'en-circling gloom,      Lead Thou me on;  
 2 I was not ev - er thus, nor pray'd that Thou      Shouldst lead me on;  
 3 So long Thy pow'r has blest me, sure it still      Will lead me on



The night is dark, and I am far from home,      Lead Thou me on.  
 I lov'd to choose and see my path; but now      Lead Thou me on.  
 O'er moor and fen, o'er crag and tor-rent, till      The night is gone,



*cres.*  
 Keep Thou my feet; I do not ask to see  
 I lov'd th' gar - ish day; and, spite of fears,  
 And with th' morn those an - gel fa - ces smile,



The dis tant scene; one step e - nough for me.  
 Pride rul'd my will: re - mem - ber not past years.  
 Which I love lov'd long since, and lost a - while.

## DOWN THE GREEN LANE.

BALLAD.

J. H. MAC CULLOCH.

FRANK L. ARMSTRONG.

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains a whole rest followed by four measures of whole notes: B-flat, D, F, and B-flat. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. It begins with the tempo marking "Moderato." and contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. It begins with a forte dynamic marking "f" and contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole rest followed by four measures of whole notes: B-flat, D, F, and B-flat. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. It contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat.

1 Soft was the breeze on that  
2 Warm was the air on that  
3 Cloud - less the sky on that

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. It contains a whole note B-flat, followed by eighth notes D and F, and then a whole note B-flat.

morn - ing in May, Down the green lane she went  
eve' - ning in June, Down the green lane went the  
mid - sum - mer noon, Down the green lane once a -

trip - ping a - long; Ap - ple Tree, Ap - ple Tree,  
 Man and the Maid; Ap - ple Tree, Ap - ple Tree,  
 - gain they have pass'd; Ap - ple Tree, Ap - ple Tree,

tell me I pray, Why does she pause in the  
 hid - ing the moon, Why are they lin - ger - ing  
 la - den so soon, Thou knew - est all from the

heart of her song? Is she en - snar'd by the  
 there in thy shade? Are they en - trapp'd by thy  
 first to the last! Was not the Spir - it that

Spir - it of Spring, Hid in thy ten - der green  
 blos - som - ing Sprite, Peep - ing from pink - and - white  
 slept in thy root, Ris - ing in Spring to the

buds up a - bove? buds up a - bove,  
boughs up a - bove? boughs up a - bove,  
branch-es a - bove, branch-es a - bove,

buds up a - bove? Dark danc - ing eyes like a  
boughs up a - bove? Half sto - len kiss - es and  
branch-es a - bove, Bud - ding and bloom - ing and

bird on the wing, Pass - ing have greet - ed with sig - nal of  
words of de - light Hast - en the buds in - to blos - soms of  
now bear - ing fruit, Spir - it of Na - ture and Spir - it of

love, Pass - ing have greet - ed with sig - nal of love.  
love, Hast - en the buds in - to blos - soms of love.  
Love? Spir - it of Na - ture and Spir - it of Love?



## HAVE YOU SIR JOHN HAWKINS' HIST'RY?

(ROUND.)

J. W. CALLCOTT.

1  
Have you Sir John Haw-kins' hist'-ry? some folks think it quite a

2  
Mu - sic fill'd his wond' - rous brain, his I like best, 'tis so

3  
Both I've read and can't a - gree, for Bur - ney's hist' - ry pleas - es

myst'ry, Sir John Hawkins', Sir John Hawkins', Sir John  
plain, his I like best, his I like best, his I like best, his I  
me, Burney's hist'ry, Burney's hist'ry, Burney's hist'ry, Burney's  
Haw - kins', Sir John Haw - kins', Sir John Haw - kins', Sir John  
like best, how d'ye like him? how d'ye like him? how d'ye  
hist' - ry, Bur - ney's hist' - ry, Bur - ney's hist' - ry, Bur - ney's hist' - ry, Bur - ney's

Haw - kins', Some folks think it quite a myst' - ry.  
like him? His I like best, 'tis so plain.  
hist' - ry, Bur - ney's hist' - ry pleas - es me.

N. B.—Leave out the Bars between ++ till the 3rd voice comes in, then go on.



## MISTER SPEAKER, THO' 'TIS LATE.

(ROUND.)

J. BAILDON.

1  
Mis - ter Speak - er, tho' 'tis late, Mis - ter Speak - er, tho' 'tis

2  
Ques - tion, ques - tion, ques - tion, ques - tion, ques - tion,

3  
Or - der, or - der, or - der, hear him! hear him!

late, tho' 'tis late, I must length - - - en the de -

hear him! hear him! hear! Sir, I shall name you if you

hear him! hear him! hear! pray sup - port the chair, pray sup - port the

- bate, I must length - - - en the de - bate, Mis - ter

stir, if you stir, Sir, I shall name you if you stir, Sir, I shall

chair, pray sup - port the chair, pray sup - port the chair, Ques - tion,

2  
Speak - er, tho' 'tis late, I must length - en the de - bate.

3  
name you, Sir, I shall name you, Sir, I shall name you if you stir.

1  
Or - der, hear him! hear! pray sup - port, sup - port the chair.

## THERE IS A GREEN HILL.

SACRED DUET FOR SOPRANO AND ALTO.

FRANK L. ARMSTRONG.

*Andante.*

**SOPRANO SOLO.**  
*Andante con espressione.*



*a tempo.*

died to save us all, Who died to save us all, Who died to save us

*a tempo.*

all. We may not know, We can - not tell what pains he had to

*ALTO.*

We may not know, We can - not tell what pains he had to

bear, But we be-lieve it was for us

bear, But we be-lieve it was for us He hung and suffer'd

*cres.*

He hung and suffer'd there. He died that we might be for-giv'n, He

*cres.*

there, He died that we might be for-giv'n, He

*cres.*

*ritard.*

died to make us good, That we might go at last to heav'n.

*ritard.*

died to make us good, That we might go at last to heav'n.

*ritard.*

*Moderato.*

Saved by his pre-cious blood, . . . . . Saved by his pre-cious

Saved by his pre-cious blood, . . . . . Saved by his pre-cious

blood. . .

blood. . .

*Largamento.*

*ff*

*ALTO SOLO.*

There

This system contains four staves. The first two staves are vocal parts with lyrics 'blood. . .'. The third staff is a piano accompaniment with a *ff* dynamic marking and a *Largamento.* tempo instruction. The fourth staff continues the piano accompaniment. The key signature has two flats, and the time signature is 4/4.

*Ardante*

was no oth - er good e - nough To pay the price of sin ; . He

This system contains four staves. The first staff is a vocal part with the tempo instruction *Ardante* above it. The second staff is a vocal part with the lyrics 'was no oth - er good e - nough To pay the price of sin ; . He'. The third and fourth staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4.

on - - ly could un - lock the gate of heav'n and let us in.

This system contains four staves. The first staff is a vocal part. The second staff is a vocal part with the lyrics 'on - - ly could un - lock the gate of heav'n and let us in.'. The third and fourth staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4.

## THERE IS A GREEN HILL.

109

*Moderato.*

Oh! dear - - - ly, dear - - - ly has he loved, And

Oh! dear - - - ly, dear - - - ly has he loved, And

*f*

This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. A forte (*f*) dynamic marking is present at the beginning of the piano accompaniment.

we shall love him too; And trust in his redeeming blood, And

we shall love him too; And trust in his redeeming blood, And

This system contains the second two vocal staves and the next two staves of the piano accompaniment. The vocal staves continue the melody. The piano accompaniment continues with chords and a bass line.

try his works to do.

try his works to do.

*L.H. p* *pp rit.* *Ped.*

This system contains the final two vocal staves and the final two staves of the piano accompaniment. The vocal staves conclude the phrase. The piano accompaniment features a crescendo leading to a *pp rit.* (pianissimo, ritardando) section, followed by a *Ped.* (pedal) marking.



## OHÈ! MAMMÀ.

A DREAM OF LOVE.

F. PAOLO TOSTI.

*Allegro moderato.*  
*pp e legato sempre.*

1. Ah! when quick flash - ing  
 2. No lon - ger rows the  
 3. With love di - vine was

*ppp sempre.*

fell on me That glance so bright and ten - der; Ah!  
 si - lent bark On gen - tle rip - ples danc - ing; No  
 heav'n o'er spread, Love o - ver spread the o - cean; With



when quick flash - ing fell on me That glance so bright and  
 lon - ger rows the si - lent bark On gen - tle rip - ple  
 love di - vine was heav'n o'er spread, Love o - ver spread the

ten - der, My heart would fain sur - ren - der; Oh-  
 danc - ing, O vis - ion soul en - tranc - ing! Oh-  
 o - cean, To him be life's de - vo - tion! Oh-

- è! mam - mà, oh - è! mam - mà! My heart would fain sur-  
 - è! mam - mà, oh - è! mam - mà! O vis - ion soul en-  
 - è! mam - mà, oh - è! mam - mà! To him be life's de-

- ren - der; Oh - è! mam - mà, oh - è! mam - mà. And  
 - tranc - ing! Oh - è! mam - mà, oh - è! mam - mà. Be-  
 - vo - tion! Oh - è! mam - mà, oh - è! mam - mà. Oh,

ere with tremb - ling en - ger - ness His faith - ful lo' e was  
- neath a bank of sil - ver cloud The ra - diant moon re -  
what e - the - real ec - sta - sy! Dream as if heav'n - ward

prof - fer'd Had mine un - told been - of - fer'd. Oh -  
- ceed - ed, While drift's the boat un - heed - ed. Oh -  
ta - ken! And now, a - las! to wa - ken! Oh -

1st & 2d time. *pp* Last time. *dim - in - u -*  
- è! mam - mà, oh - è!  
- è! mam - mà, oh - è!  
- è! mam - mà, oh - è! - è! Oh - è! mam -  
*D.S. pp col canto.*

*en - do. sempre. ppp*  
- mà, oh - è! mam - mà! . . . . .  
*ppp*

M. B.

*pp*

FA  
*pp*  
Slum  
*pp*

Fast

FA  
Slum  
ART  
Slum

No. 2

## SLUMBER, O SENTINEL.

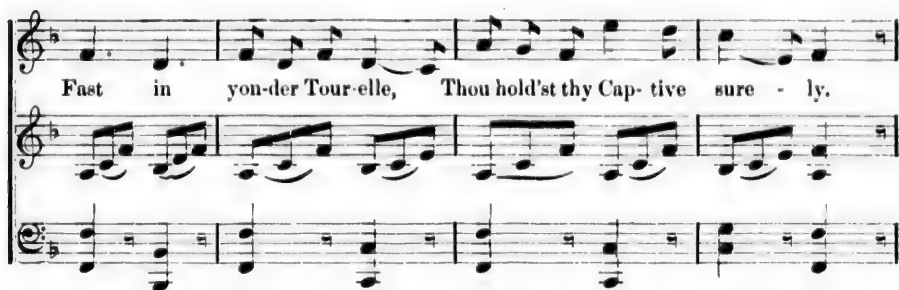
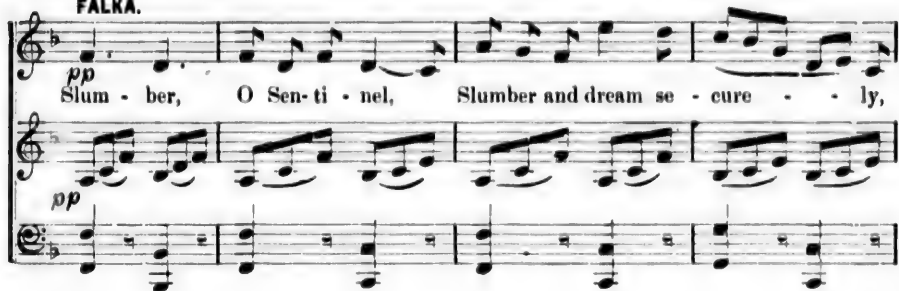
H. B. FARNIE.

FALKA AND ARTHUR.

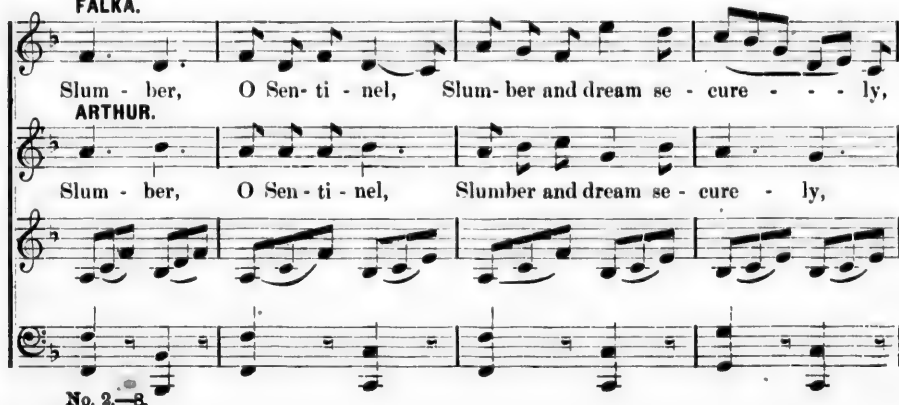
F. CHASSAIGNE.

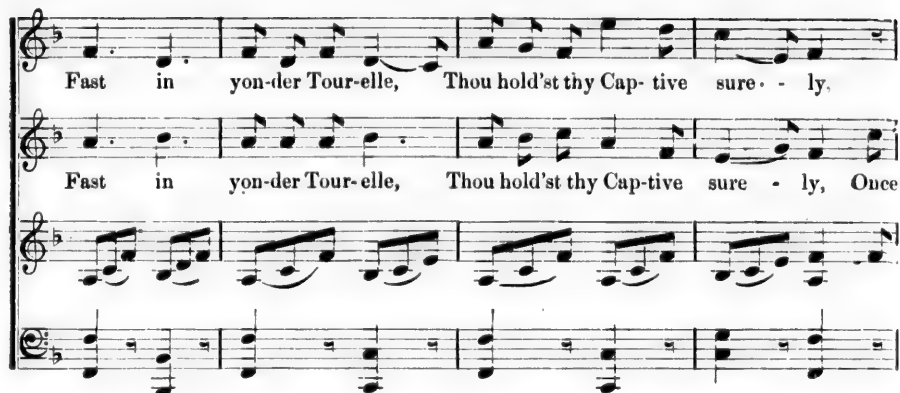
*Tempo di Valse.*

FALKA.



FALKA.





Fast in yon-der Tour-elle, Thou hold'st thy Cap-tive sure - ly,

Fast in yon-der Tour-elle, Thou hold'st thy Cap-tive sure - ly, Once



ARTHUR.

more do I be-hold thee, Lov'd one, as thou art, Once



more mine arms en-fold thee, Queen of my heart. The



wide world all be-fore us, And though skies frown a - bove, One

*rit.*

light, aye shines be- fore us, The star of true love, The star of love. With

**FALKA.**  
*tempo.*

thee forth will I wan - der, For I love thee well ; To

me the pal - ace yon - der Is pris - on cell, And

though the world be chid - ing, And false friends be flown, In

love this heart a - bid - ing, Is al - way thine own, al - way thine own.

*rit.*

*rit.*

This system contains two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melody with a 'rit.' (ritardando) marking above the final measure. The lower staff is in bass clef and provides a harmonic accompaniment. The lyrics 'love this heart a - bid - ing, Is al - way thine own, al - way thine own.' are written below the upper staff.

**BOTH.**

Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - - ly,

*tempo.*

This system contains two staves of music. The upper staff is in treble clef and contains the lyrics 'Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - - ly,'. The lower staff is in bass clef. A 'tempo.' marking is placed below the first measure of the lower staff.

Fast in yon-der Tour-elle, Hold'st thou thy Cap - tive sure - ly.

This system contains two staves of music. The upper staff is in treble clef and contains the lyrics 'Fast in yon-der Tour-elle, Hold'st thou thy Cap - tive sure - ly.'. The lower staff is in bass clef.

**FALKA.**

Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - ly,

**ARTHUR.**

Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - - - ly,

This system contains four staves of music. The first two staves are for 'FALKA.' and the last two are for 'ARTHUR.'. The lyrics for FALKA are 'Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - ly,'. The lyrics for ARTHUR are 'Slum - ber, O Sen - ti - nel, Slumber and dream se - cure - - - ly,'. The upper staves are in treble clef, and the lower staves are in bass clef.



Fast in yon-der Tour-elle, Hold't thou thy Cap-tive sure - ly,

Fast in yon-der Tour-elle, Hold'st thou thy Cap-tive sure - ly,

The first system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with eighth-note patterns. The bottom staff is a bass line with quarter notes.

Sen - ti - nel, Sen - ti - nel, Sleep well.

Sen - ti - nel, Sen - ti - nel, Sen - ti - nel, Sleep well.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with eighth-note patterns. The bottom staff is a bass line with quarter notes. The word "rit." appears above the third staff.

a tempo.

The third system consists of four staves. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment with eighth-note patterns. The bottom staff is a bass line with quarter notes. The word "a tempo." appears below the third staff.



# "WHEN THE TIDE COMES IN."

H. ASHLAND KEAN.  
*Allegretto.*

J. BARNBY.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic.

He sailed a-way at break of day, The skies were blue and fair, He

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes, starting with a forte (f) dynamic and ending with a dim. (dim.) dynamic.

kiss'd his bon-nie hand to me, With heart as light as air;

"Mother," he cried, "go watch the tide As it com-eth up—to

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "Mother," he cried, "go watch the tide As it com-eth up—to

*poco rit.* Lynn, *a tempo.* For, foul or fair, I will be there As the

This system continues the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: Lynn, For, foul or fair, I will be there As the

*poco rit.* flow - ing tide comes in, *senor.* As the flow - ing tide comes

This system continues the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: flow - ing tide comes in, As the flow - ing tide comes

*a tempo.* in. *a tempo.* I

This system concludes the song. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: in. I

watched the clouds that came in crowds, Like flocks of e - vil

birds, My heart sank low with bit-ter woe, Re-

- mem - b'ring Don - ald's words; "O God!" I cried, and  
*colla voce.*

none be - side knew the grief my heart with - in, "O

give me back my bon-nie lad, When the tide comes flow-ing

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'give me back my bon-nie lad, When the tide comes flow-ing'.

*poco rit.* *sonore.* *a tempo.*  
in, When the tide comes flow-ing in.  
*poco rit.* *a tempo.*

This system contains the second line of the song. It includes tempo markings: *poco rit.*, *sonore.*, and *a tempo.*. The lyrics are 'in, When the tide comes flow-ing in.'.

QUASI RECIT.  
*Lento.* *cresc.* *ff*  
A-cross the strand far up the land, The fierce wild wa-ters

This system contains the third line of the song. It includes the marking 'QUASI RECIT.' and tempo markings *Lento.*, *cresc.*, and *ff*. The lyrics are 'A-cross the strand far up the land, The fierce wild wa-ters'.

swept; Laid at my feet a bur-den sweet, With smile as if... he  
*dim.* *p*

This system contains the fourth line of the song. It includes dynamic markings *dim.* and *p*. The lyrics are 'swept; Laid at my feet a bur-den sweet, With smile as if... he'.

## "WHEN THE TIDE COMES IN."

*accl.* *tempo. 1mo.*

slept; I could not weep, so soft his sleep, For

*accl.* *tempo. 1mo.*

fear 'twould wak - en him; Peace, let him rest,

*rit.*

*f* God knoweth best, And the flow - ing tide comes in, the flow - ing

*rit.*

tide comes in.

*dim.* *pp*

*Ped.* \*

The musical score is written for a voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with the word 'slept;' and continues with 'I could not weep, so soft his sleep, For'. The piano accompaniment has a steady eighth-note pattern. The second system continues the vocal line with 'fear 'twould wak - en him; Peace, let him rest,'. The piano accompaniment continues with the same pattern. The third system starts with 'God knoweth best, And the flow - ing tide comes in, the flow - ing'. The piano accompaniment continues with the same pattern. The fourth system starts with 'tide comes in.' and ends with a double bar line. The piano accompaniment continues with the same pattern. The score includes various dynamics and tempo markings: *accl.* (accelerando), *tempo. 1mo.* (tempo primo), *rit.* (ritardando), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo). There is also a *Ped.* (pedal) marking and an asterisk at the end of the piano part.

## I DREAM'D A DREAM.

W. WILSEY MARTIN.

EDITH COOKE.

First system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a whole rest. The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking *Andante. con espres.* and a dynamic marking *p*. It contains a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. A *rall.* marking is placed above the middle staff towards the end of the system.

Second system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking *dolce.* and contains a series of eighth and sixteenth notes. Below the first two staves are the lyrics:
 

1. I dream'd a dream of an old, old love, And  
 2. I dream'd a dream of an old, old love, And

 The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. A *p* dynamic marking is placed below the middle staff.

Third system of the musical score. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. Below the first two staves are the lyrics:
 

sweet was that dream to me, For it brought me the time of my  
 sweet was that dream of bliss, For it brought me a hand from the

 The middle staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of eighth and sixteenth notes.

ear - ly prime, And life as it used to be; We  
spir - it land, And the touch of a spir - it kias. A

*agitato.*

walk'd once more to the vil - lage church, 'Neath the  
sense of hap - pi-ness pure and strange, Like a

*agitato.*

*con Ped.*

blue of the Sab - bath skies; Down the  
dove on my bo - som lay, With the

*p*

tryst - ing lane to the sa - cred fane, With the light of young love in our  
breath of a wing and the o - dor of Spring, My sor - row had passed a -



eyes; And a - gain in the dark pine woods we stray'd, A -  
 - way; So I know my old love as an an - gel lives Be -

*rall.*

*Ped.*

- way from the noon - tide heat, Where on - ly the thrush broke the  
 - yond where the pale stars shine, That she came from a - bove on a

*cres.* *dim.*

stil - - ly hush, As I lay at my dar - ling's  
 mis - sion of love To bring peace to this soul of

*colla voce.*

*1st time.* *D.C.* *2d time.*

feet. mine. Sea.....

*rall.* *pp*

*Ped.*

## THE CUCKOO IN THE ORCHARD

SONG.

J. JEMMETT BROWNE.

*Gaily and with appropriate humor.*

MALCOLM LAWSON.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of two flats (B-flat, E-flat), and a common time signature. Bass staff begins with a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics include *f* (forte) and *cres.* (crescendo) in the treble staff, and *dim.* (diminuendo) in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of two flats, and a common time signature. Bass staff begins with a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics include *p* (piano) in the treble staff and *legato.* in the bass staff.

1 "Spring has turn'd to sum - mer," moth-er says to  
 2 Moth-er, don't be an - gry, but 'tis not a

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of two flats, and a common time signature. Bass staff begins with a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics include *p* (piano) in the treble staff and *legato.* in the bass staff.

me, . . . "Yet I hear the cuc - koo in the ap - ple  
 bird . . . Cuc-koo - ing in sum - mer— Jam-ie 'twas you

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of two flats, and a common time signature. Bass staff begins with a bass clef and the same key signature and time signature. The music consists of eighth and sixteenth notes. Dynamics include *p* (piano) in the treble staff and *legato.* in the bass staff.

tree, . . . It came first when the blos - soms blanch'd the boughs like  
 heard; . . . Oh, I love him dear - ly, and he loves me

*rit.*

show, And now the trees have fruit - ed, 'tis strange it does not  
so! . . . That is why the cuc - koo stays and will not

*rit.*

*a tempo.* *rit.*

go, . . . 'tis strange it does not go, . . . 'tis strange it does not  
go, . . . That's why the cuc - koo stays . . . and will not will not

*colla voce.*

*a tempo.*

go! . . . Ev' - ry morn I hear, . .  
go. . . Don't be an - gry, dear, . .

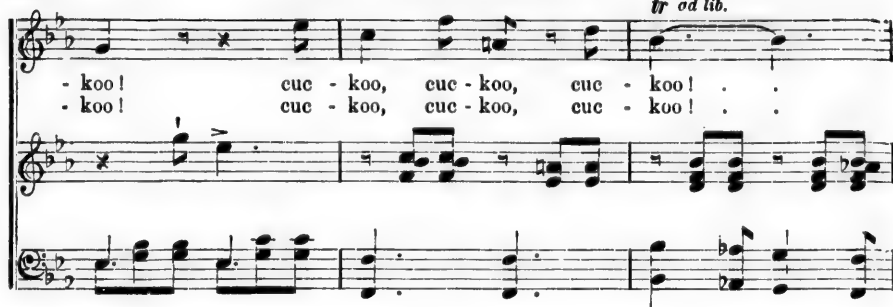
*f*

*Ped.* \*

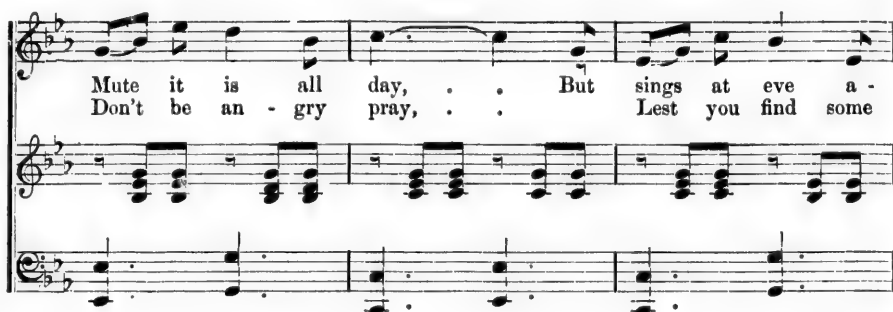
Loud the note and clear, . . Cuc - koo! Cuc -  
If some - times you hear . . Cuc - koo! Cuc -

*f*

*Ped.* \*

*tr ad lib.*


- koo! cuc - koo, cuc - koo, cuc - koo! . . .  
- koo! cuc - koo, cuc - koo, cuc - koo! . . .



Mute it is all day, . . . But sings at eve a -  
Don't be an - gry pray, . . . Lest you find some

*ad lib.**a tempo.*


- way, . . . Cuc - koo, cuc-koo, cuc - koo, cuc - koo, cuc - koo, cuc-koo, cuc-  
day . . . I've flown a-way, I've flown a-way, a - way with cuc-



- koo! . . .  
- koo! . . .

## GOLDEN STARS.

EMMIE LANGTON.

L. DENZA.

Sea.....  
Andante.  
*p* tranquillo.

*pp*  
1 Far, far a - way from  
2 When thro' the clouds you

Sea.....  
*poco rit.*.....  
*pp*

me, . . . . . O - - ver the deep blue  
roam, . . . . . Light - - ing the wand' - rer

Sea.....

sea, . . . . . Where I too fain would be, . . . . .  
home, . . . . . Bid - - ding the wea - ry come. . . . .

Sea.....

*animando un poco.*

Wan - ders . . . my true love; . . . Oh! from your watch on  
 To peace - ful slum - ber, . . . Watch o'er my lov'd one's

*8va*

*animando col canto.*

high, . . . In the calm eve - ning sky, . . .  
 rest, . . . Be . . . it with sweet dreams blest, . . .

*8va*

*rit.*

*f*

Greet him, greet him, . . . my dar - ling Gold-en  
 Guard him, guard him, . . . my dar - ling Gold-en

*8va*

*f*

*col canto.*

*Ped.* \* *Ped.* \* *Ped.* \*

*pp* *rit.*

stars, . . . my dar - ling gold-en stars, . . .

*8va*

*poco rit.* *p col canto.* *rit.*

*Ped.* \*



*p* *pp*

greet . . . him, . . . greet  
guard . . . him, . . . guard

*8va*.....

*pp*

*1st time.*

him. . . .

*8va*.....

*pp* *rit.*.....

*2d time.*

him. . . .

*8va*.....

*rit.*.....

*espressivo.*

And till we meet once more . . . Not as in days of

*8va*.....



First system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "yore, . . . But all our parting's o'er, . . . For". The middle staff is the piano accompaniment. The bottom staff is the bass line. The key signature has one flat (B-flat), and the time signature is common time (C).

Second system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "ev - er u - nit - - ed. . . . Oh! from your realms a -". The middle staff is the piano accompaniment. The bottom staff is the bass line. Performance markings include "rit." (ritardando) and "To Tempo. p animando." (piano, animando). A "Sra." (Soprano) part is indicated with a dotted line. The piano part includes "col canto." (with voice) and "pp" (pianissimo). The bass part includes "cres. ed animando col canto." (crescendo and animando with voice).

Third system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "- bove, . . . With nev - er - chang - ing". The middle staff is the piano accompaniment. The bottom staff is the bass line. A "Sra." (Soprano) part is indicated with a dotted line.

Fourth system of the musical score. It consists of three staves. The top staff is the vocal line with lyrics: "love, . . . Bless him,". The middle staff is the piano accompaniment. The bottom staff is the bass line. Performance markings include "rit." (ritardando), "f" (forte), and "Ped." (Pedal). A "Sra." (Soprano) part is indicated with a dotted line. The system ends with an asterisk (\*).

## GOLDEN STARS.

133

*pp*

bless him, . . . my dar - - ling gold-en stars, . . . my

*Sea*.....

*calando.*

*poco rit.*

Ped. \* Ped.

dar - - ling gold-en stars, . . . bless . . .

*Sea*.....

*p col canto.* *rit.* *cres.*

Ped. \*

him, . . . bless . . . him, . . .

*Sea*.....

*f* *ff*

*rit.*.....

## THE MESSAGE.

ADELAIDE PROCTER.  
*Allegretto maestoso.*JAC. BLUMENTHAL.  
*p semplice.*

*f* *rit.* *pp* *e stacc.*

*rit.* *p*

*rit.* *p*

*rit.* *p*

darling, for I knew she could not hear; . . I had a message to send her, so  
 Fernen sie führ-te him-mel-wärts! . . nun möch-te Grüsse ich sen-den Ihr,

*rit. rit. p a tempo.*

*rit. pp legato.*

ten-der, and true, and sweet, I long'd for an an-gel to hear it, and  
 die da ge-gan-gen zur Ruh. Ach dass sich ein En-gel er-barm-te und

lay it down at her feet, . . . . and lay it down at her feet.  
 trüg mein Grüssen ihr zu! . . . . und trüg mein Grüs-sen ihr zu.

*rit. mf rit. pp*

*p rit. accel. mf pp mf piu lento.*

*Ped. \**

*Allegretto. p soave.*

*I Den*

*ten. rit. pp*

*Ped. \**

plac'd it, one summ'r eve - ning, on a lit - tle white cloud's breast, But it  
 Luf - ten will ich ver - trau - en, was das Herz so tief be - wegt; dort der

*rit.* *p* *rit.* *Un poco piu vivo.*  
 fad - ed in gold - en splendor, and died in the crim - son west. I  
 Wol - ke, der e - wig blau - en, dass sie mein - en Gruss ihr trägt. Der

*rit.* *pp* *pp* *un poco piu vivo.*  
 Ped. \*

*f*  
 gave it the lark next morn - ing, and I watch'd it soar and  
 Ler - che will ich ihn ge - ben, die sich auf nach O - ben

*legg.* *Sra.....* *Sra.....* *Sra.....*  
 Ped. \* Ped. \* Ped. \*

*pin ritard.* *lento.* *p*  
 soar, . . . . . But its pin - ions grew faint and wea - ry, and it  
 schwingt . . . . . doch die Luf - te we - hen, der Vo - gel nim - mer,

*Sra.....* *pin lento.*  
 Ped. \* Ped. \*

*a tempo.* *f* *piu agitato.*

flut-ter'd to earth once more. I cried in my pas-sion-ate  
nim-mer zum Him-mel dringt. Wer wird sich noch meiner er-

*p* *f agitato.*

*rit.* *a tempo.* *f*

long-ing, Has the earth no an-gel friend . . . who will carry my love the  
- bar-men, auf der Erd in blau-er Luft? . . . hört denn Niemand die Klagen des

*rit.* *f*

*rit.* *rit. p* *morendo*

mes-sage my heart desires to send? my heart desires to send?  
Ar-men, der nach der Theu-ren ruft, der nach der Theu-ren ruft?

*rit.* *morendo.*

*Un poco meno vivo.*

*p* *poco rit.* *cresc. molto.* *slarg.*

\*



*a tempo.* **f**

Then I  
Horch, da

**f marc.** **ff**

*Allegretto marcato.* **rit.**

heard a strain of mu - sic so mighty, so pure, so  
drin - gen Wun - der - tö - ne, wie nie ich ge - hört an mein

**rit.**

*a tempo.* **mf** **rit.**

dear, That my ver - y sor-row was si - lent, and my  
Ohr, Neu-e Hoff - nung will mich durch - glü - hen, dankend

**mf cresc. rit.**

**Ped. marc**

**ff** **rit.** *a tempo.* **mf**

heart stood still to hear; It rose in har-mo - ni-ous  
schau - e ich em - por. Ich lausch - te; in Lüf - ten nun

**ff rit. ff p**

**marc.**



rush - - ing of ming - - led voi - - ces and  
regt sich Ge - sang und Sai - - ten - -

Ped. \*

strings, And I ten - der-ly laid my message on the  
- spiel. Auf die Flü - gel der Tö - ne leg' ich all mein

Ped. \*

*f* *lento*, *rit.* *a tempo*. *p* *Piu vivo*.  
mu - sic's, on the mu - sic's out - spread wings. And I  
Grü - sen: tragt, o tragt es hin an's Ziel! Und

*f* *marc.* *rit.* *p* *legg stacc.*

Ped. \*

heard it flow far - ther and far - ther in sound more per - fect than  
him - mel-an stieg nun das Sin - gen, die See - le fol - get ihm  
Sea.....

*Un poco piu vivo.*

*pp una corda.* *stacc.*

Ped. \*

*p*

speech, . . . . . Far - ther than sight . . . . can  
 kaum; . . . . . mit ihm die Grös - - se  
*Sva*.....

*Ped.* \* *pp* *sempre dim.*

*pp* *rit.*

fol - low, Far - ther than soul can  
 dringen bis in den Him - - mels. .  
*Sva*.....

*rit.* *pp*

*a tempo.* *p*

reach, Far - ther, far-  
 - raum! wei - ter, wei-  
*Sva*.....

*p* *pp* *sempre stacc.*

*f* *grandioso.*

. . . ther. And I know that at last my mes - - sage has  
 . . . ter! Ruh und Frie - den sind ein - ge - zo - - gen in's

*pp* *rit.* *a tempo.* *ff* *grandioso.*

*rit. a tempo.*

pass'd through the gold - - en gate, So my  
Herz mir, das nim - - mer weint. Will nun

*rit.*

*Ped. marc. \**

*accel.*

heart is no lon - - ger rest - less And  
freu - - dig der Stun - - de har - ren die mit

*cresc. accel.*

*ff lento, rit.*

I am con-tent, and I . . . . . am con-tent to  
ihr mich für e - - wig eint, . . . . . die mit ihr mich ver-

*cresc. lento, rit. marc. \**

wait. . . . .  
- eint.

*ff larg. ff ff ff*

*Ped. marc. \**

# ANCHORED.

SAMUEL K. COWAN.

MICHAEL WATSON.

*f* *Con spirito.*

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a whole note chord, followed by a series of eighth notes and a final quarter note. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff features a melodic line with eighth notes and quarter notes, including some beamed eighth notes. The lower staff provides accompaniment with chords and moving lines, marked with *sf* (sforzando) at the beginning of the system.

*mf*

Fly - ing, with flow - ing sail, O - ver the sum - mer sea!

*sf p*

The third system includes vocal lyrics. The upper staff has a melody with eighth and quarter notes. The lower staff has a piano accompaniment with chords and moving lines, marked with *sf* and *p* (piano).

Sheer thro' the seeth - ing gale, Home-ward bound was she!...

*sf p sf*

The fourth system continues the vocal and piano parts. The upper staff has a melody with eighth and quarter notes. The lower staff has a piano accompaniment with chords and moving lines, marked with *sf*, *p*, and *sf*.

Musical score for the first system of "Anchored." The system consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Fly - - ing with feath'-ry prow, Bounding with slant-ing keel, . . . And" are written below the notes. The middle staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a melody in the left hand and a bass line in the right hand. Dynamics include *f* (forte) and *p* (piano).

Fly - - ing with feath'-ry prow, Bounding with slant-ing keel, . . . And

Musical score for the second system of "Anchored." The system consists of three staves. The top staff is a vocal line in G major, continuing the melody from the first system. The lyrics "glad, . . . and glad was the sail - - or lad . . . . As he" are written below the notes. The middle staff is a piano accompaniment in G major, continuing the melody from the first system. The bottom staff is a piano accompaniment in G major, continuing the melody from the first system. Dynamics include *cres.* (crescendo).

glad, . . . and glad was the sail - - or lad . . . . As he

Musical score for the third system of "Anchored." The system consists of three staves. The top staff is a vocal line in G major, continuing the melody from the second system. The lyrics "steer'd . . . . and sang at . . . his" are written below the notes. The middle staff is a piano accompaniment in G major, continuing the melody from the second system. The bottom staff is a piano accompaniment in G major, continuing the melody from the second system. Dynamics include *cres.* (crescendo).

steer'd . . . . and sang at . . . his

Musical score for the fourth system of "Anchored." The system consists of three staves. The top staff is a vocal line in G major, continuing the melody from the third system. The lyrics "wheel: 'On - - ly an-oth - er day to stray, . . ." are written below the notes. The middle staff is a piano accompaniment in G major, continuing the melody from the third system. The bottom staff is a piano accompaniment in G major, continuing the melody from the third system. Dynamics include *mf* (mezzo-forte) and *f* (forte).

wheel: "On - - ly an-oth - er day to stray, . . .

On - ly an-oth - er night to roam, . . . Then

The first system of the musical score for 'Anchored'. It consists of three staves: a vocal line in G major with a treble clef, and piano accompaniment in G major with a bass clef. The vocal line has a melodic line with lyrics 'On - ly an-oth - er night to roam, . . . Then'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

safe . . . at last, . . . the har - bor past, Safe in my

The second system of the musical score. The vocal line continues with 'safe . . . at last, . . . the har - bor past, Safe in my'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a forte (*f*) marking at the beginning and a mezzo-forte (*mf*) marking towards the end of the system.

fa - ther's home, . . . Safe . . . in my

The third system of the musical score. The vocal line continues with 'fa - ther's home, . . . Safe . . . in my'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a forte (*f*) marking at the beginning and another forte (*f*) marking towards the end of the system.

fa - - ther's home." . . .

*Poco rit.* *ff a tempo.*

The fourth system of the musical score. The vocal line continues with 'fa - - ther's home." . . .'. The piano accompaniment continues with the same rhythmic pattern. Dynamics include a *Poco rit.* (ritardando) marking at the beginning and a *ff a tempo.* (fortissimo, return to tempo) marking towards the end of the system.



The first system of the musical score for 'Anchored.' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of whole notes, mostly rests, with a final B-flat note. The middle staff is a treble clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes, including slurs and accents. The bottom staff is a bass clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes, including slurs and accents. The system concludes with a double bar line.

*mp Moderato.*

The second system of the musical score for 'Anchored.' consists of three staves. The top staff is a treble clef with a key signature of one flat, containing the lyrics 'Bright on the flash - ing brine Glit - ter'd the sum - mer sun !'. The middle staff is a treble clef with a key signature of one flat, featuring a dense accompaniment of sixteenth notes, marked *p staccato.* The bottom staff is a bass clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes. The system concludes with a double bar line.

The third system of the musical score for 'Anchored.' consists of three staves. The top staff is a treble clef with a key signature of one flat, containing the lyrics 'Sweet - ly the star - ry shine Smil'd when the day was done !'. The middle staff is a treble clef with a key signature of one flat, featuring a dense accompaniment of sixteenth notes. The bottom staff is a bass clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes. The system concludes with a double bar line.

The fourth system of the musical score for 'Anchored.' consists of three staves. The top staff is a treble clef with a key signature of one flat, containing the lyrics 'Blythe was the breeze of heav'n Fill-ing the fly - ing sail, . . . And'. The middle staff is a treble clef with a key signature of one flat, featuring a dense accompaniment of sixteenth notes, marked *p*. The bottom staff is a bass clef with a key signature of one flat, featuring a melody of eighth and sixteenth notes. The system concludes with a double bar line.



glad was the sail - or lad As he steer'd . . and sang thro' the

*rall.*

*p*

gale: "On - - ly an-oth - er day to stray, . . .

*a tempo.*

*f* *mf*

On - ly an-oth - er night to roam, . . . Then

safe . . . at last, . . . the har - bor past, Safe in my

*mf*

ANCHORED.

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fa - ther's home, . . . Safe . . . in my

*f*

*Poco rit.*

fa - - ther's home." . .

*Poco rit.* *ff a tempo.*

Then

*sf sf*

*Agitate*

Sud - den the light-nings flash'd Like fal - chions in the

*mf*

## ANCHORED.

*crea.* *f*

dark! Sudden the thun - ders crash'd! A -

*crea.* *f*

*Andante.*

- las! for the gal-lant bark! There, when the storm had pass'd, A drear-y wreck lay

*f* *p* *p*

*p* *rall.*

she! But bright was the star-ry light That shone on the sum-mer sea!

*p* *rall.*

*Allegretto.*

And a soft smile came from the stars, And a

*pp*

ANCHORED.

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voice from the whisp'ring foam, Safe, safe at last, the

*crea.* *poco*

dan - ger past, Safe in his Fa - - ther's home!

*a - - poco.*

Safe in his Fa - - ther's home! . . . .

*f*

Safe in his Fa - - - ther's home!

*ad lib.* *rall.*

*ff colla voce.* *ff rall.* *ff* *sf* *sf* *sf*

*tremolo.*

## NANNIE.

ANNETTE LEIGH HUNT.

*Allegretto.*

1. Oh!  
2. She  
3. She's

*f* *dim. p*

kind and fair is Nan - nie, Her eyes are like the sky, . . . Her  
laughs, and shows a dim - ple, She frowns when she's a mind, . . . She's  
got a hat of sat - in, With lit - tle white flow'rs a - round, . . . She's

cheek is like the rose - bud That peeps when summer's nigh; . . . Her  
sweet and rare and sim - ple, The best of wom-an - kind; . . . Her  
got a gown of silk - en stuff With flow'rs on a creamy ground; . . . We'll

head is like the gold - en corn With lit - tle soft curls be - dight, ... Her  
face is quite a for - tune, What man could ask for more? ... Yet  
take a walk to church one day, She'll look so sweet and shy, .... She'll

voice is like the mu - sic of The wind of a sum - mer night. ...  
she has hid for him she loves Of treasures a gold - en store. ...  
wear all this fine tra - ves - tie And on - ly I know why. ....

*f*  
Heigh! Nan - nie, Ho! Nan - nie, Bide a wee and love me true, dear;  
Heigh! Nan - nie, Ho! Nan - nie, Bide a wee and love me true, dear;  
Heigh! Nan - nie, Ho! Nan - nie, Bide a wee and love me true, dear;

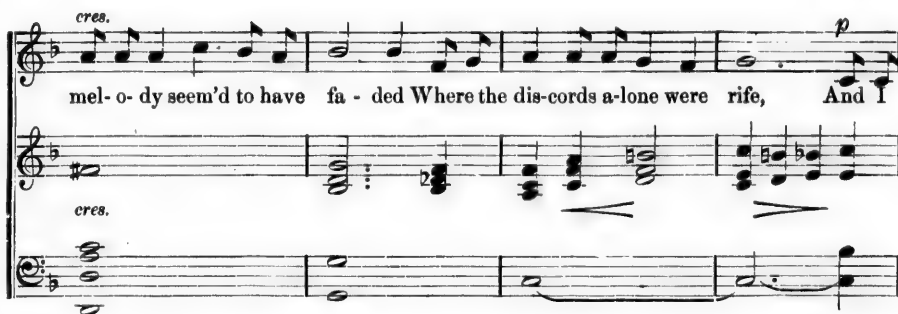
*f* *D.C.*  
Heigh! Nan - nie, Ho! Nan - nie, I'll love none but you, Dear!  
Heigh! Nan - nie, Ho! Nan - nie, I'll love none but you, Dear!  
Heigh! Nan - nie, Ho! Nan - nie, I'll wed none but you, Dear!



## THE IVORY GATE.

*Andante con moto.*

COTSFORD DICK.



spir - it pass'd in- to slumber's realm, Thro' the i - vo - ry gate of dreams.

*pp*

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The piano part features chords and moving lines, with a *pp* (pianissimo) dynamic marking.

*mf*  
There I

*pp una corda. sempre legato.*

This system contains three staves. The top staff has a vocal line with the lyrics 'There I'. The middle and bottom staves are piano accompaniment. The piano part includes a *mf* (mezzo-forte) dynamic marking and a *pp una corda. sempre legato.* instruction.

saw all the dear com - - pan - - ions I had

lost in the long a - - go, Who

This system contains six staves. The top staff is a vocal line with lyrics. The remaining five staves are piano accompaniment. The piano part consists of a continuous, flowing accompaniment with a consistent rhythmic pattern.

told me such ten - - der tid - - ings Of

This system contains three staves of music. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'told me such ten - - der tid - - ings Of'. The middle and bottom staves are piano accompaniment, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

all that I fain would know, And the

This system contains three staves of music. The vocal line continues with the lyrics 'all that I fain would know, And the'. The piano accompaniment maintains the same rhythmic pattern.

old, old Love that left me, To

This system contains three staves of music. The vocal line continues with the lyrics 'old, old Love that left me, To'. The piano accompaniment continues with the same rhythmic pattern.

dwell with that hap - py band, Now

*cres.* *dim.*

This system contains three staves of music. The vocal line concludes with the lyrics ' dwell with that hap - py band, Now'. The piano accompaniment features a crescendo leading into a decrescendo, as indicated by the 'cres.' and 'dim.' markings.

kept the tryst we had made on earth, To

meet in the bet-ter land! Once more did we link to-geth-er Our

*p tranquillo.*

hands in fond em-brace, Once more, in a sweet a-maze-ment, I

gaz'd on my dar-ling's face! . And I knew that my dream was a

*f* *sf* *Snivez.* *Poco agitato.*

mes - - sage, By a pit - y - ing an - gel sent, To

*p*

soft - en my pain and my pas - - sion, And to si - lence my dis - con -

*mf*

*mf*

- tent. Cour - age, O faith - ful

*f* *Largamente.*

*mf* *f*

hearts . . and true, . . Love o - ver all . . doth

*col canto.*

*f* shine, . . . And your eyes but close to the



world's good night, . . . To wake in a dawn di-

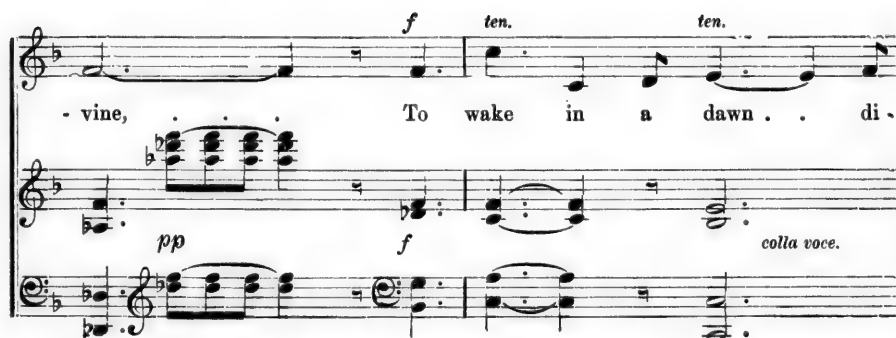
*p* *f*



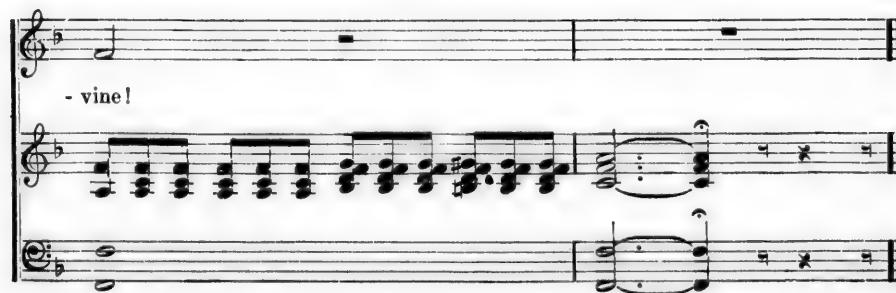
- vine, . . . To wake in a dawn . . . di-

*f* *ten.* *ten.*

*pp* *f* *colla voce.*



- vine!





## BRING HIM BACK AGAIN.

FRANK L. MOIR.

*Larghetto. con molto espress.*

*p*

1. Sleep, sleep, O'er me creep, Gent - ly now sub-  
 2. Breeze, breeze, Thro' the trees Thou art sigh - ing

- due me; Dreams, dreams, Sil - ver beams, Bring my  
 ev - er; Stay, stay, Wind - O say - Wilt thou

lov - er to me; I'm tired of wait - ing  
bring him nev - er? 'Tis sad to hear you

*f*

year by year, My heart grows sad with grief and  
sigh - ing so As gent - ly o'er the sea you

fear; Sea, sea, List to me, Bring him  
blow; Cease, cease, Give me peace, Bring him

back a - gain, . . . . . Bring him back a -  
back a - gain, . . . . . Bring him back a

*p* *rall.*

*mf* *rall.*

1st time. 2d time.

- gain.  
- gain.

rall.

This system contains the first two staves of the piece. The first staff is a vocal line with two measures of whole rests, followed by a first ending bracket and a second ending bracket. The second staff is a piano accompaniment line with eighth and sixteenth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. A 'rall.' (rallentando) marking is placed over the piano accompaniment.

*p a tempo.*

3. Stay, stay, Fad - ing day, Why so quick - ly

*p*

This system contains the third and fourth staves. The third staff continues the vocal line with the lyrics '3. Stay, stay, Fad - ing day, Why so quick - ly'. The fourth staff continues the piano accompaniment. A piano (*p*) marking is present at the start of the fourth staff.

fly - ing? Light, light, Stay thy flight, Lin - ger

This system contains the fifth and sixth staves. The fifth staff continues the vocal line with the lyrics 'fly - ing? Light, light, Stay thy flight, Lin - ger'. The sixth staff continues the piano accompaniment.

in thy dy - - ing, Till moon and stars in

*f*

This system contains the seventh and eighth staves. The seventh staff continues the vocal line with the lyrics 'in thy dy - - ing, Till moon and stars in'. The eighth staff continues the piano accompaniment. A forte (*f*) marking is present at the start of the eighth staff.

*cres. rall.*

yon - der sky, Shed light e - nough to guide him nigh.

*Ped.* \*

*mf cres. mf*

Shine, shine, Light di - vine, Bring him back a -

*mf cres.*

*mp* him ... *molto rall.*

- - gain, . . . . . Bring him back . . . . . a -

*p col canto.*

- - gain, . . . . .

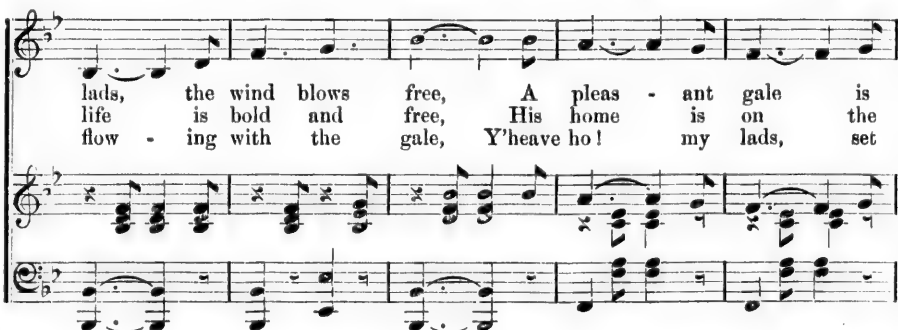
*Ped.* \* *Ped.* \*

## SAILING.

GODFREY MARKS.

*Con spirito.*

1 Y'heave ho! . . my  
 2 The sail - - or's  
 3 The tide . . is



lads, the wind blows free, A pleas - ant gale is  
 life is bold and free, His home is on the  
 flow - ing with the gale, Y'heave ho! my lads, set



on our lee, And soon a - cross the o - cean  
 roll - ing sea, And nev - er heart more true or  
 ev' - ry sail, The har - bor bar we soon shall

*cres.*

clear, Our gal - lant barque shall brave - ly steer; But  
brave, Than he who launch - es on the wave; A-  
clear, Fare - well, once more to home so dear, For

'ere we part from Eng-land's shores to - night, A  
- far he speeds in dis - tant climes to roam, With  
when the tem - pest ra - ges loud and long, That

song we'll sing for home and beau - ty bright,  
jo - cund song he rides the spark-ling foam.  
home shall be our guid - ing star a - mong.

Then here's to the sail - or, and here's to the hearts so true, Who will think of him up-



*ad lib.*

- on the wa- ters blue, Sail - ing, sail - ing, o - ver the bounding

*colla voce.* *p*

This system consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The middle staff is the piano accompaniment, and the bottom staff is the bass line. The piano part features a melodic line with a crescendo leading to a piano (*p*) dynamic.

main, For ma- ny a storm - y wind shall blow 'ere Jack comes home a-

This system continues the musical score with three staves. The vocal line and piano accompaniment continue the melody and harmony.

- gain; Sail - ing, sail - ing o - ver the bounding main, For

*f*

This system continues the musical score with three staves. The piano part features a forte (*f*) dynamic.

*ad lib.* *D.C.*

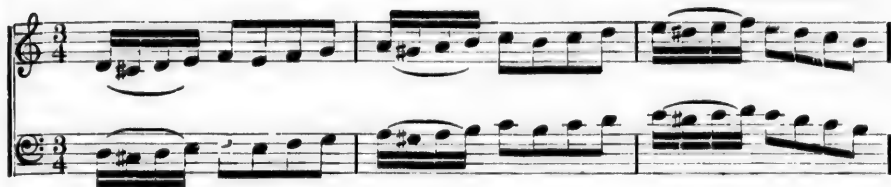
ma- ny a storm - y wind shall blow 'ere Jack comes home a - gain.

*colla voce.*

This system concludes the musical score with three staves. It includes the markings *ad lib.* and *D.C.* (Da Capo). The piano part features a melodic line with a crescendo leading to a *colla voce.* section.

## TRUST.

A. A. RICKERT.



1 What makes my heart so calm and strong When  
 2 I watch the white sails in the west, Some

 The first line of music corresponds to the first line of the lyrics. The second line of music corresponds to the second line of the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

oth - - er hearts are cry - ing? What gives the sweetness  
 go - - ing, some re - turn - ing; My love he comes not,

 The third line of music corresponds to the third line of the lyrics. The fourth line of music corresponds to the fourth line of the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

to my song When oth - - er lips are sigh-ing? It is . . . be-  
 God knows best, I hush my deep-est yearn ing; Tho' wind . . and

 The fifth line of music corresponds to the fifth line of the lyrics. The sixth line of music corresponds to the sixth line of the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the left hand.

- cause I think of thee, And sing that  
waves now hin - - der thee, I sing that

This system contains the first four measures of the song. It features a vocal melody in the upper staff, piano accompaniment in the middle staff, and a bass line in the lower staff. The lyrics are: "- cause I think of thee, And sing that / waves now hin - - der thee, I sing that".

thou art true to me!

1st time.

This system contains measures 5 through 8. The lyrics are: "thou art true to me!". A bracket labeled "1st time." spans the final measure of this system and the first measure of the next system.

And if the o - - - cean

2d time.

This system contains measures 9 through 12. The lyrics are: "And if the o - - - cean". A bracket labeled "2d time." spans the first measure of this system and the first measure of the next system.

be . . . thy bed, . . . And moss - - - es

This system contains measures 13 through 16. The lyrics are: "be . . . thy bed, . . . And moss - - - es".

form thy pil - low, If thou art

This system contains the first two lines of the musical score. The first line is the vocal melody in G major, 4/4 time, with lyrics 'form thy pil - low, If thou art'. The second line is a piano accompaniment featuring a steady eighth-note bass line and chords in the right hand. The third line continues the piano accompaniment with more complex chordal textures.

sleep - ing with the dead,

This system contains the next two lines of the musical score. The first line is the vocal melody with lyrics 'sleep - ing with the dead,'. The second line is the piano accompaniment, continuing the eighth-note bass line and chordal accompaniment. The third line shows the piano accompaniment with dense block chords.

If thou art sleep - ing with the dead,

This system contains the next two lines of the musical score. The first line is the vocal melody with lyrics 'If thou art sleep - ing with the dead,'. The second line is the piano accompaniment, continuing the eighth-note bass line and chordal accompaniment. The third line shows the piano accompaniment with dense block chords.

Then ev' - ry com - ing bil - low, chant - ing low, now sings of thee! O! . .

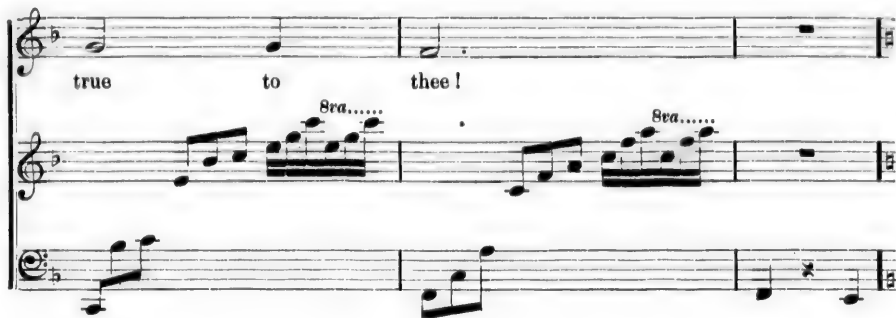
This system contains the final two lines of the musical score. The first line is the vocal melody with lyrics 'Then ev' - ry com - ing bil - low, chant - ing low, now sings of thee! O! . .'. The second line is the piano accompaniment, continuing the eighth-note bass line and chordal accompaniment. The third line shows the piano accompaniment with dense block chords.

know thy love is true, is

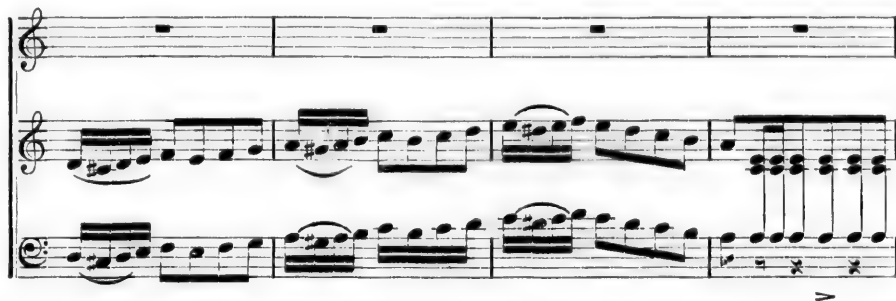


The first system of music for 'TRUST.' consists of three staves. The top staff is a vocal melody in G major, with lyrics 'know thy love is true, is'. The middle staff is a piano accompaniment featuring a flowing sixteenth-note pattern in the right hand and a simpler bass line in the left hand. The bottom staff is a basso continuo line with a few notes. The system ends with a repeat sign.

true to thee!



The second system of music continues the vocal melody with the lyrics 'true to thee!'. The piano accompaniment and basso continuo line continue their respective parts. The system ends with a repeat sign.



The third system of music features a piano accompaniment and a basso continuo line. The vocal melody is absent. The piano accompaniment continues with its sixteenth-note pattern, and the basso continuo line provides a steady bass. The system ends with a repeat sign.

I can - not waste my days and years In fit - - ful sad com -



The fourth system of music features a piano accompaniment and a basso continuo line. The vocal melody is absent. The piano accompaniment continues with its sixteenth-note pattern, and the basso continuo line provides a steady bass. The system ends with a repeat sign.

- plain - - ing, My faith grows stronger, and my fears Are

The first system of music features a vocal melody in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "- plain - - ing, My faith grows stronger, and my fears Are". The piano part consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand.

ev - - er, ev-er wan - ing, Be - cause I ev-er think of thee, and

The second system continues the melody and accompaniment. The lyrics are: "ev - - er, ev-er wan - ing, Be - cause I ev-er think of thee, and". The piano part maintains its rhythmic pattern, with some harmonic changes in the right hand.

sing, And sing that thou art true to me!

The third system concludes the vocal phrase. The lyrics are: "sing, And sing that thou art true to me!". The piano part provides a harmonic foundation for the final notes of the melody.

The fourth system shows the continuation of the piano accompaniment. The vocal line is silent, and the piano part features a more active melody in the right hand, possibly serving as a postlude or a bridge to the next section.



## NEVER TO KNOW.

MIKE BEVERLY.

THEO. MARZIALS.

First system of piano accompaniment. Treble and bass staves in 6/8 time, key of D major. The treble staff begins with a melody marked *f* (forte). The bass staff provides harmonic support with chords and moving lines.

Second system. Vocal melody enters on the treble staff with the lyrics: "1 The air was dream-y with flow'rs, . . . The" and "2 She came to the win-dow one mo - ment, She". The piano accompaniment continues in the bass staff, marked *pp* (pianissimo).

Third system. Vocal melody continues with the lyrics: "room was love - ly with light, . . . The soft waltz tunes were" and "gaz'd a - far in the night, . . . She was dazed with too much". The piano accompaniment in the bass staff is marked *cres.* (crescendo).

Fourth system. Vocal melody concludes with the lyrics: "float - ing A - far in the warm June night, . . . And she" and "danc - ing, Or daz-zled with too much light; . . . So he". The piano accompaniment in the bass staff continues with the melody.

danc'd with one and the oth-er— She was far too lovely to care— And she  
 nev - er mov'd from the shadow, So he found no word to speak, And he

The first system of the musical score for 'Never to Know'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#), a piano accompaniment in treble clef with a key signature of one sharp, and a bass line in bass clef with a key signature of one sharp. The piano part features a prominent eighth-note accompaniment. The lyrics are written below the vocal line.

nev - er look'd as she pass'd him by, A - lone in the win - dow there. Ah!  
 nev - er saw, as she turn'd a-way, The tear on her young bright cheek.

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part has a more complex texture with some chords. The lyrics continue below the vocal line.

nev - er to know it, nev - er, Nev - er to know, ah! nev - er.

The third system of the musical score. The piano part features a dense, rapid sixteenth-note accompaniment in the right hand, while the left hand has a simpler bass line. The lyrics continue below the vocal line.

Nev - er to know the heart t's ach - ing, All for our sake and

The fourth system of the musical score. The piano part continues with the same sixteenth-note accompaniment. The lyrics conclude the system below the vocal line.

al- most breaking, Nev-er to know, nev-er to know The heart that we love is

*ff* *stretto.*

This system contains the first three staves of music. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The tempo/mood is marked *ff* (fortissimo) and *stretto.* (rushed).

ach - ing, ach - ing, break - - - ing. . . .

*rall.*

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment features a *rall.* (rallentando) marking.

1st time.

*f*

This system contains three staves. The top staff has a whole rest, indicating the vocal part is silent. The piano accompaniment begins with a *f* (fortissimo) marking.

2d time.

*Quick.* *Hurried.* *Ped.*

The

This system contains three staves. The top staff has a whole rest. The piano accompaniment is marked *Quick.* and *Hurried.* and ends with a *Ped.* (pedal) marking. The word "The" appears at the end of the system.

long, long years are o - ver, The great seas roll be - tween, They have

This system contains the first three staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves in treble and bass clefs. The lyrics are written below the vocal staff.

ut - ter - ly past a - sun - der From all that might have been; Did he

This system contains the next three staves of music, continuing the vocal and piano parts from the first system.

hear that she was an - oth - er's? Did they say that he was dead? Oh!

This system contains the next three staves of music. The piano part includes a dynamic marking of *f* (forte) on the second staff.

what did it mat - ter, for saddest of all Was one lit - tle word un - said. Ah! . . .

This system contains the final three staves of music on the page. The piano part includes a dynamic marking of *f* (forte) on the second staff. The system concludes with a double bar line.

*Meno mosso and plaintive.*

nev - er to know it, nev - er, Nev - er to know, ah! nev - er.

*ppp*

This system consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

Nev - er to know the heart that's ach - ing, All for our sake and

This system continues the musical piece with three staves. The vocal line and piano accompaniment follow the same format as the first system.

al - most breaking, Nev - er to know, nev - er to know The heart that we love is

*f* *ff Quick.*

This system includes dynamic markings *f* and *ff Quick.* The piano accompaniment becomes more active with sixteenth-note patterns in the right hand.

ach - ing, ach - ing, break - ing. . . .

*f* *f* *Ped.*

This system concludes the piece on this page. It features a final vocal phrase and piano accompaniment with a *Ped.* (pedal) marking. The piano part ends with a series of chords.

## THE PILGRIM.

BEATRICE ABERCROMBIE.  
*Andante maestoso.*

STEPHEN ADAMS.

The first system of the musical score for 'The Pilgrim'. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of chords, followed by a melodic line. The lower staff is in bass clef with the same key signature and time signature, also beginning with chords and a melodic line. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the upper staff.

The second system of the musical score. It features a vocal line on a single staff with lyrics. The lyrics are: "The way had been long and lone - ly, And". The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). A dynamic marking of *pp calmato.* (pianissimo, calmo) is placed above the first measure. Below the vocal line, there are two piano accompaniment staves. The upper piano staff has a melodic line, and the lower piano staff has a bass line. A dynamic marking of *pp* (pianissimo) is placed below the first measure of the upper piano staff.

The third system of the musical score. It features a vocal line on a single staff with lyrics. The lyrics are: "heav - y the bur - den press'd, For the a - ged limbs were". The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Below the vocal line, there are two piano accompaniment staves. The upper piano staff has a melodic line, and the lower piano staff has a bass line.

The fourth system of the musical score. It features a vocal line on a single staff with lyrics. The lyrics are: "wea - ry, The pil - grim long'd for rest; But". The music is in treble clef with a key signature of one sharp (F#) and a common time signature (C). Below the vocal line, there are two piano accompaniment staves. The upper piano staff has a melodic line, and the lower piano staff has a bass line.



*accel.* *calando.*

now he hath reach'd the cit - y, Yet still, still must he

*Tempo.*

wait Till the hand of love and mer - cy Should

lead him through the gate, Till the hand of love and mercy Should lead him thro' the

*cres - cen - do.* *p* *colla voce.*

gate.

*Largamente.*

*f*

*tranquillo.*

And now asleep steals o'er him, In dreams doth he be - hold The

*pp*

*accl.*

long road he hath trav-ell'd Be - fore his eyes un - fold ; But the

*calando.*

cross - es by the way - side, All chang'd to an - gels

*Tempo.*

they ! With out-stretch'd pin - ions wait - ing To

*p*

guide him on his way, With outstretch'd pinions waiting, To guide him on his

*crescend.* *p* *colla voce.*

way.

*Largamente.* *rall.* *mf* *f*

*Deliberato.*

He wakes, He wakes,

*pp*

'tis their wings de - part - ing,

*crescend.*

*con anima.*

A - way, a - way they soar,

*do.* *f*

A - way, a - way they soar, For their

*Sra.*

*accel.*

work is now com - ple - ted, They

*p leggiero.*

*colando.*

leave him at the door. The

*Grandioso.*

gates of pearl are o - pen. And

*p*

Ped. \* Ped. \*

througl. their por - tals blest, He

*p*

Ped. \*

en - ters the gold - en cit - y, And

*pp*

*risolute.*

now at last hath rest, . . . He

en - ters the gold - en cit - y, And

*ff*

now at last hath rest, He

*dim.* *p* *dolce.*

en - ters the gold - en cit - y, And

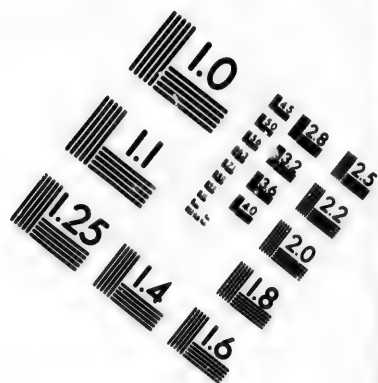
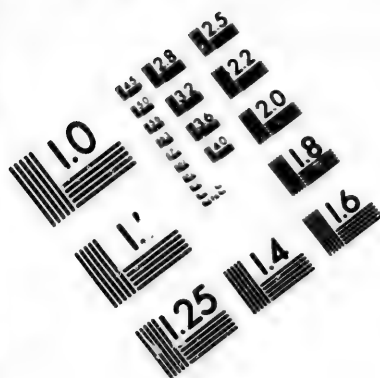
*pp* *ad lib.*

now . . . at last, at last hath rest.

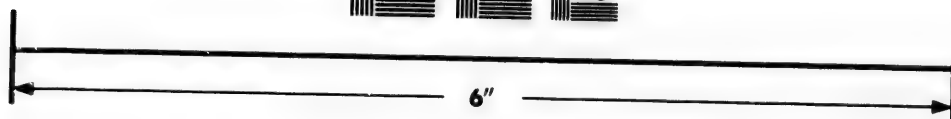
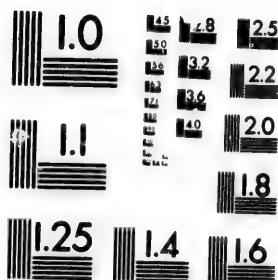
*colla voce.* *ppp morendo.*







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## TRUE TILL DEATH.

L. L. B.  
*Allegro moderato.*

ALFRED SCOTT GATTY.



vow                'ere                day . . . . .                be done;  
leave                thee                all . . . . .                a - lone;

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are aligned under the vocal line.

Deep - - er    the shad - ows                fall . . . . .                from the  
Dark        is    the for - est,                dark . . . . .                is the

This system contains the next three staves. The musical notation continues with the same instrumental parts and vocal line. The lyrics continue across the staves.

trees,                Stirr'd    to and fro                by the eve - - ning  
shore,                Loud    beats the storm                and the wa - - - ters

This system contains the next three staves. A dynamic marking of *f* (forte) appears above the vocal line. The lyrics continue across the staves.

breeze. . . . .  
roar. . . . .

This system contains the final three staves of the piece. The lyrics end with 'breeze.' and 'roar.' followed by dotted lines. The music concludes with a double bar line.

*mp Andante.*  
True, true till death! true, true till

*a tempo.*  
*mp*

death! Bear it, O Wind! on your

light - - - ning breath! Bear it, O

*f*

Stream! On your bo - som tide!



Ech-o it! car-ry it! far . . . . and

wide! True, true till

death! True, true till

1st time. D.C. 2d time.

death! death!

## SPARE THE BONNETS.

SARAH MOIR ROBERTSON.

*Moderato.*

1. Up-rouse, ye Hie-land men and maids that lo'e your sod-gers' dress! Up-  
 2. Though mony mair than Scot-tish lands ha'e seen their wav-ing plumes, They're  
 3. Our sa-cred an-cient tar-tans, in which our fa-thers bled, They  
 4. Our gracious Roy-al La-dy then let us hum-bly show, That

-rouse, ye Low-land lass-es too that lo'e it nane the less! Come  
 deep-er cher-ish'd here at hame where pur-ple heath-er blooms; And  
 threat-ened too, but, by my faith, they durst-na touch a thread; 'Twill  
 this his-to-rie sym-bol 'twould grieve us to let go, And

help us to up - set the plot a - gainst our bon - net laid, The  
 il - ka Hie - land sod - ger's loy - al pride can nev - er fade For his  
 be the same a - gain in this if strong ap - peal be made, And we'll  
 sure her gen - tle heart will beat in kind - ly thought ar - rayed For the

*rall.* *a little quicker.*

bonnie feathered bonnet that suits the kilt and plaid. For we a' lo'e weel the bonnets,  
 country and his bon-net, his kilt, his hose, and plaid. For we a' lo'e weel the bonnets,  
 keep our gracefu' feathers as we kept each kilt and plaid! For we aye lo'ed weel the bonnets,  
 cherished feathered bonnet, the kilt, the hose, and plaid! For she aye lo'ed weel the Hielands,

*D.C.*

a' lo'e weel the bon-nets, a' lo'e weel the bon-nets, a' lo'e them weel.  
 a' lo'e weel the bon-nets, a' lo'e weel the bon-nets, a' lo'e them weel.  
 aye lo'ed weel the bon-nets, aye lo'ed weel the bon-nets, aye lo'ed them weel.  
 aye lo'ed weel the Hielands, aye lo'ed weel the Hielands, aye lo'ed them weel.

## ALL'S WELL.

DUETTO.

BRAHAM.

1 De - sert - ed by the wan - ing moon, When skies pro - claim night's  
 2 Or sail - ing on the mid - night deep, While wea - ry mess - mates

1 When skies pro - claim night's  
 2 While wea - ry mess - mates

*p* *fp*

cheer - less noon On tow - er, fort, or tent - ed ground, the Sen - try walks his  
 sound - ly sleep, The care - ful watch pa - trols the deck to guard the ship from

cheer - less noon On tow - er, fort, or tent - ed ground, the Sentry walks his  
 sound - ly sleep, The care - ful watch pa - trols the deck to guard the ship from

*f*

lone - ly round, The Sen - try walks  
 foes or wreck, To guard the ship

lone - ly round, his lone - ly round,  
 foes or wreck. from foes or wreck,

*p*

*Allegro.*

The Sen - try walks his lone - ly round; And  
To guard the ship from foes or wreck, And

should a foot-step hap - ly stray where cau - tion marks the guard-ed way, where  
while his thoughts oft homeward veer, some friend - ly voice sa - lutes his ear, some

should a foot-step hap - ly stray where cau - tion marks the guard-ed way, where  
while his thoughts of homeward veer, some friend - ly voice sa - lutes his ear, some

*cres.*

cau - tion marks the guard-ed way, the guard - ed way,  
well-known voice sa - lutes his ear, sa - lutes his ear,

cau - tion marks the guard-ed way, the guard - ed way, "Who goes  
well-known voice sa - lutes his ear, sa - lutes his ear, "What

"A friend!"  
 "A - love,  
 there? Stran- ger, quickly tell!" "The  
 cheer, Broth- er, quickly tell!" Be-

*f*

"Good-night, all's well!" "Good-  
 word!" } all's well! all's well!" "The word!"  
 - low, }

*Adagio.*

- night, all's well!"  
 all's well!"

*1st time.*

*Tempo.*

*p* *f*



2d time.

be - - low, all's well! all's well!"

A - - bove, all's well! all's well!"

*p*

## TWO MERRY GIRLS.

J. E. CARPENTER.

STEPHEN GLOVER.

Two mer-ry girls from morn to night Our mirth and song we mingle, The rea-son why we

Two mer-ry girls from morn to night Our mirth and song we mingle, The rea-son why we

*p*

nev - er sigh We both mean to keep sin- gle—We both mean to keep sin - gle; We

nev - er sigh We both mean to keep sin- gle—We both mean to keep sin - gle;

## TWO MERRY GIRLS.

*rall.* *a tempo.*

climb the hills, We rove the vales to- geth- er ; The tempests blow, no

*rall.* *a tempo.*

We thread the woods, We rove the vales to- geth- er ; The tempests blow, no

*rall.* *pp a tempo.*

fear we know, Our life's all sunny weather. The tempests blow, no fear we know, Our

fear we know, Our life's all sunny weather. The tempests blow, no fear we know, Our

*dim.* *cresc.*

*ritard.*

life's all sun-ny weath-er.

*ritard.*

life's all sun-ny weath-er.

*ritard.* *a tempo.* *8va*.....

*f* *p* *f* *ff*

*Allegretto Grazioso.*

1st voice.

But if a - mid our green retreat Some wand'ring youth we'd chance to meet, Then  
My sis - ter dear, your pride is such, Your prize your beau-ty far too much, I

*p*

*rall.* *2d voice, a tempo.*

tell me, sis - ter, should you fly And leave me lonely standing by? Why sis - ter dear, there's  
really think you'd change your mind If that same youth should stay behind. You cannot think, my

*rall.* *a tempo.*

dan - ger seen When youths and maids meet on the green, But, should I fly,  
sis - ter dear, He'd stay with you when I was near. Ah! sis - ter, lest

you'd quickly see How soon the youth would follow me, How soon the youth would  
we - - vals be, Henceforth alone we'll wan-der free, Henceforth alone we'll

*dim.*

## TWO MERRY GIRLS

*brillante.* *Cad: ad lib.* *dim.*

fol-low me. }  
wander free. }

Ah ! . . . . .

*Cad: ad lib.*  
Ah ! . . . . .

*Tempo 1mo.*

Two merry girls from morn to night Our mirth and song we mingle, But now I know you  
Two merry girls from morn to night Our mirth and song we mingle, But now we know both

*Tempo 1mo.*

Two merry girls from morn to night Our mirth and song we mingle, But now you know I  
Two merry girls from morn to night Our mirth and song we mingle, But now we know both

*Tempo 1mo.*

*p*

*dim.* *a tempo.* *1st. time.*

want a beau, And don't mean to keep sin - gle. You don't! You  
want a beau, And don't mean to live

*dim.* *a tempo.*

want a beau, And don't mean to keep sin - gle. I don't!  
want a beau, And don't mean to live

*dim.* *a tempo.* *p*

don't You don't mean to keep sin - gle! You don't! You don't! You  
I don't! I don't mean to keep sin - gle! I don't! I don't! I

*ritard.*  
don't mean to keep sin - gle!  
*ritard.*  
don't mean to keep sin - gle!  
*ritard.* *a tempo.* *f* *p* *f* *ff* *D.S.*

*2d. time. Vivace.*  
sin - gle, Two mer-ry, mer-ry girls, two mer-ry, mer-ry girls, Our mirth and song we  
*Vivace.*  
sin - gle, Two mer-ry, mer-ry girls, two mer-ry, mer-ry girls, Our mirth and song we  
*pp* *Ped.* *\** *Ped.* *\** *Ped.* *\**

min - gle, Two mer-ry, mer-ry girls, two mer-ry, mer-ry girls, Our mirth and song we  
min - gle, Two mer-ry, mer-ry girls, two mer-ry, mer-ry girls, Our mirth and song we  
Ped. \* Ped. \* Ped. \* Ped. \*

mingie, Our mirth and song we min-gle, Our mirth and song we min-gle, Two  
mingie, Our mirth and song we mingle, Our mirth and song we  
Ped. \* p f sf sf sf

*cresc.* *f* *ritard.* *Piu Presto e con anima. a tempo.*  
merry, mer-ry girls, two merry, merry girls, We don't mean to live sin - gle, We  
*cresc.* *f* *ritard.* *Piu Presto e con anima. a tempo.*  
min - gle, Two mer-ry, mer-ry girls, We don't mean to live sin - gle, We  
*cresc.* *f* *ritard.* *a tempo.*



don't mean to live sin - gle— We don't mean to live sin - gle—We

don't mean to live sin - gle— We don't mean to live sin - gle—We

don't mean to live sin - gle.

don't mean to live sin - gle.

*f* *Ped. f* *cres.* *ff*

## BENEDICTION.

MARSHALL. By per.

*Andante affetuoso.*

*p* *f* *f*

May grace and truth, Sweet peace and rest, Dwell in each breast, Sweet peace and rest,

and truth, Sweet peace and rest, dwell in each breast, and rest,

dwell in each breast. Sweet peace, sweet peace, sweet peace.

Dwell in each breast. sweet peace, sweet peace.

# PANEL AND PLAQUE AND TILE.

WALTZ SONG.

J. H. MAC CULLOCH.

FRANK L. ARMSTRONG.

*Tempo di valse.*

1 Miss Ma - ri - on Meade was so  
 2 But Ma - ri - on thought she would  
 3 Fred knew not the dai - sies and

*ff*

full of art (Pan - el and plaque and tile) . . .  
 win with art; (Pan - el and plaque and tile) . . .  
 pop-pies a - part; (Pan - el and plaque and tile) . . .

She nev - er once dream'd that she had a heart: (Pan - el  
 She knew all the rules and the terms by heart: (Pan - el  
 And so she re - lin-quish'd that style of art: (Pan - el

ri - - tar - da - - do.

and plaque and tile) But while she was painting on chi - na with  
 and plaque and tile) She sketch'd up - on lin - en, she mod-el'd in  
 and plaque and tile) She pack'd all her out-fits far out of her

ri - - tar - da - - to.

skill, And fir - ing with care in her port - a - ble kiln,  
 clay, She work'd both in leath - er and brass re - pous - se,  
 reach, She learn'd all the things that her moth - er could teach,

*a tempo.*

Her tho'ts they would wander a-against her sweet will!  
 And pen-and-ink studies came quite in her way! } (Pan - el and plaque  
 And soon, her dear Fred made his sweet little speech! }

*RECIT. ritard, ad lib.*

and tile.) O, Ma - ri - on

Meade! Take heed! Take heed! You will nev - er suc - ceed, I'll

*a tempo.*

wa-ger! *Sra..... loco.* Dip-ping for hearts with the mi - nor arts, Is to

*pp* *a tempo.*

fish with a line both short and fine— Had you bet- ter not

The first system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line contains the lyrics "fish with a line both short and fine— Had you bet- ter not". The piano accompaniment features chords and single notes.

try the ma - jor? For the mi - nor try . . . the ma-jor!

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line contains the lyrics "try the ma - jor? For the mi - nor try . . . the ma-jor!". The piano accompaniment continues with chords and single notes.

*f*

The third system of the musical score. It features a piano solo in the bass clef, marked with a forte (*f*) dynamic. The melody is composed of eighth and sixteenth notes.

*8va.* *D.S.*  
*sf*

The fourth system of the musical score. It features a piano solo in the bass clef, marked with a forte (*sf*) dynamic. The melody is composed of eighth and sixteenth notes. The system ends with a double bar line and the markings *8va.* and *D.S.* (Da Capo).

## HAM!

WADE WHIPPLE.

*mf*

1 In de days when de worl' war a chile,      And dey all went to sea in de  
 2 When de birds an' de beasts in de boat,      Went to school fo' to larn how to  
 3 Did - n' Ham got de fust pat - en'-right,      Fo' to fix up de har ob de  
 4 When de dove hunted roun' fo' de scow,      She'd a miss'd ob de mark mighty

*f*

ark,      Wid de rain comin' down all de while,      Dar was  
 sing,      Dat ar Ham poured de tunes down deir froat,      When he  
 head,      So der kinks would-n' spile in de night,      When de  
 sho',      On - y Ham, he war down in de bow,      Wid his

*mf*

made from a piece ob de dark.  
 fotched out de ban - jo to ring. }      Ham, Ham, Ham, Ham!  
 chile tum - ble roun' in de bed?  
 feet pok - in' out at de do'. }

*mf*



he war de boss! Ham, Ham, Ham, Ham! de mule an' de hoss! Dey

This system contains the first three staves of music. The vocal line (treble clef) begins with a melody in G major. The piano accompaniment (treble and bass clefs) features a steady eighth-note bass line and chords in the right hand.

bofe did dance, dey bofe did play, Ham, Ham, Ham! war de

This system contains the next three staves. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

king all de day.

This system contains the next three staves. The vocal line concludes with a final note. The piano accompaniment continues with the same rhythmic pattern until the end of the system.

*D.S.*

This system contains the final three staves. It begins with a double bar line and the instruction 'D.S.' (Da Capo) followed by a symbol. The piano accompaniment continues with the same rhythmic pattern.

## SUPPOSING.

J. W. BISCHOFF.

*Allegro.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a sharp sign. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a continuous melody of eighth and sixteenth notes. There are two 'X' marks above the first staff, one above the second measure and one above the fourth measure.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a sharp sign. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a continuous melody of eighth and sixteenth notes. There is a 'mf' (mezzo-forte) marking above the first staff. Below the first staff, there are two lines of lyrics: '1 Sup-pos-ing a men, ev-a-ri-cious and old, Should come to me jing-ling his' and '2 Sup-pos-ing a he-ro all bristling with fame, And big with the weight of a'.

The third system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a sharp sign. The lower staff is in bass clef with the same key signature and time signature. Both staves contain a continuous melody of eighth and sixteenth notes. Below the first staff, there are two lines of lyrics: 'sil-ver and gold, And of-fer a share of his mam-mon to me, If' and 'won-der-ful name, Pro-posed, in a mo-ment of bland con-de-cension, To'.

I to the sale of myself would a-gree, I wouldn't, would you? I  
 give me his hand and a lit - tle attention, I wouldn't, would you? I

*p* *mf*

wouldn't, would you?  
 wouldn't, would you?

*p* *ff*

*Con espressione.*

3 Sup - pos - ing a youth, with his heart in his eyes, That shone like the light of the

*Andante.*

beau - ti - ful skies, Would promise to love me through all his glad life, And

*p*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff. A piano (*p*) dynamic marking is placed below the piano staff.

*Tempo.* beg that I'd be his own dear lit - tle wife, *a tempo.* Guess I would, wouldn't you?

*Colla voce.* *a tempo.* *mf*

This system contains the third and fourth staves of music. The tempo changes to *Tempo.* and *a tempo.* are marked above the vocal staff. The lyrics continue. Dynamics *Colla voce.*, *a tempo.*, and *mf* are indicated.

Guess I would, wouldn't you? I would, wouldn't

*f*

This system contains the fifth and sixth staves of music. The lyrics continue. A forte (*f*) dynamic marking is placed below the piano staff.

you?

*piu mosso.* *ff* *ff* *ff*

This system contains the seventh and eighth staves of music. The lyrics end with "you?". The tempo changes to *piu mosso.* and the piano staff features three *ff* (fortissimo) dynamic markings.

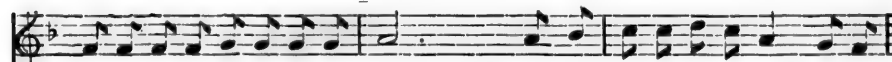
## DE CABIN ON DE MISSISSIPPI SHORE.

IDA SCOTT TAYLOR.

H. P. DANKS.

*Commodo.*

- 1 De years hab gone by, an' de dark-ies all am free, But we'll  
 2 Dey bring'd us up Norf, far a - way from all de folks, An' de  
 3 My Dinah gal an' me am a get-tin' ole an' gray,— An'



neb-er see de happy times no more;      When we lib'd in Lou-se-an', 'mong de  
 lit-tle pic-aninnies yell'd an' cried;      But dey's all done grow'd up big, an' has  
 soon we won't be workin' a-ny more;      When de Massa calls us home to de



blessed cot-ton fields, In de cab-in on de Mis-sis-sip-pi shore.  
cab-ins ob deir own, An' some ob de tender ones hab died. } Den  
Cannan's happy land, Whar de darkies am a shoutin' on de shore.

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "blessed cot-ton fields, In de cab-in on de Mis-sis-sip-pi shore. cab-ins ob deir own, An' some ob de tender ones hab died. Cannan's happy land, Whar de darkies am a shoutin' on de shore." The lyrics are grouped by a large right-facing curly brace, with the word "Den" positioned to the right of the brace. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both accompaniment staves feature a simple harmonic accompaniment with eighth and sixteenth notes.

wipe a-way de tears from your shin-y nig-ger face, An'

The second system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "wipe a-way de tears from your shin-y nig-ger face, An'". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both accompaniment staves feature a simple harmonic accompaniment with eighth and sixteenth notes.

don't you go to mournin' a - ny more ; But hand dat ban-jo down, an' I'll

The third system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "don't you go to mournin' a - ny more ; But hand dat ban-jo down, an' I'll". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both accompaniment staves feature a simple harmonic accompaniment with eighth and sixteenth notes.

play a lit-tle tune, 'Bout de cab-in on de Mis-sis-sip-pi shore.

The fourth system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "play a lit-tle tune, 'Bout de cab-in on de Mis-sis-sip-pi shore." The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both accompaniment staves feature a simple harmonic accompaniment with eighth and sixteenth notes.



## CHORUS.

## SOPRANO.

Den wipe a-way de tears from your shin - y nig - ger face, An'

## ALTO.

Den wipe a-way de tears from your shin - y nig - ger face, An'

## TENOR.

Den wipe a-way de tears from your shin - y nig - ger face, An'

## BASS.

don't you go to mourn-in' a - ny more; But hand dat ban - jo down, an' I'll

don't you go to mourn-in' a - ny more; But hand dat ban - jo down, an' I'll

don't you go to mourn-in' a - ny more; But hand dat ban - jo down, an' I'll

play a lit - tle tune, 'Bout de cab - in on de Mis - sis - sip - pi shore.

play a lit - tle tune, 'Bout de cab - in on de Mis - sis - sip - pi shore.

play a lit - tle tune, 'Bout de cab - in on de Mis - sis - sip - pi shore.

## DEAREST MAE.

FRANCIS LYNCH.

L. V. H. CROSBY.

1 Now Nig-gers, list-en  
2 Old Massa gib me a  
3 Onde banks ob de  
4 Be - nead de sha-dy,

to me, a sto-ry I'll re-late, It happen'd in de val-ley, in de  
Hol-i-day, an' say he'd gib me more, I tank'd him ber-y kind-ly, an'  
rib-er whar de trees dey hang so low, De coon among thar branches play, while de  
old oak tree we sat for many an hour, Hap-py as de Buz-zard bird dat

ole Car-li-na State; Way down in de meadow, 'twas dare I mow'd de  
shov'd my boat from shore; So down de rib-er I glides along wid my heart so light an'  
mink he keeps be-low; Oh, dar is de spot, an' Mae she looks so  
flies a-bout de flow'r; But oh, dear Mae, I leff her, she cried when boff we part-

hay, I al-ways work de hard-er when I tink ob lub-ly Mae.  
 free, To de cot-tage ob my lub-ly Mae, I'd long'd so much to see.  
 neat, Her eyes dey spar-kle like de stars, her lips are red as beet.  
 -ed, I bid my sweet Mae a long farewell, and back to Mus-sa started.

**CHORUS.**  
**SOPRANO.**

Oh, dear-est Mae, You're lub-ly as de day, Your

**ALTO.**

Oh, dear-est Mae, You're lub-ly as de day, Your

**TENOR.**

Oh, dear-est Mae, You're lub-ly as de day, Your

**BASS.**

eyes are bright, Dey shine at night, When de moon am gwane a-way!

eyes are bright, Dey shine at night, When de moon am gwane a-way!

eyes are bright, Dey shine at night, When de moon am gwane a-way!

## ONLY TO SEE HER FACE AGAIN.

JAMES E. STEWART.

*Moderato.*

*legato. rit.*

*mezzo*

*mezzo A tempo.*

1 On - ly to see her face a - gain, On - ly to hear her speak, . . .  
 2 On - ly to see her face a - gain, Fair as the stars a - bove, . . .

*mezzo A tempo.*

On - ly to see her smile once more, On - ly to hear her speak; . .  
 On - ly to hear one lit - tle word, On - ly one word of love; . . .

She was as fair as a - - ny flow'r, Full of beauty and of grace, . . .  
 Sad was the night when we part - - ed, Down by the old trysting place, . . .

*staccato.*

*mf* *rit.*

One lit - tle wish is all I ask, On - ly to see her face. . . .  
 Where last we kiss'd our sad fare - well, On - ly to see her face. . . .

*mf* *rit.*

## CHORUS.

SOPRANO.

*mezzo A tempo.*

*mezzo*

On - ly to see her face a - gain, Full of beau - ty and of grace;

ALTO.

On - ly to see her face a - gain, Full of beau - ty and of grace;

TENOR.

On - ly to see her face a - gain, Full of beau - ty and of grace;

BASS.

*mf* *rit.*

One lit - tle wish is all I ask, On - ly to see her face. . .

One lit - tle wish is all I ask, On - ly to see her face. . .

One lit - tle wish is all I ask, On - ly to see her face. . .

## WI' A HUNDRED PIPERS.

MS. LAYS OF STRATHEARNE.

*Allegretto con spirito.*

1 Wi' a hundred pipers an' a', an' a', Wi' a hun-dred pipers an' a', an' a', We'll  
 2 Oh, wha is foremost o' a', o' a'? Oh, wha does follow the blaw, the blaw? Bonnia  
 3 The Esk was swollen, sae red an' sae deep, But shouter to shouter, the brave lads keep; Twa

up an' gie' 'em a blaw, a blaw, Wi' a hundred pipers an' a', an' a'.  
 Charlie, the King o' us a', hurra! Wi' his hundred pipers an' a', an' a'!  
 thousand swam oore to fell English ground, An' danc'd themselves dry to the Pibroch's sound;

Oh, it's ower the bor-der a - wa', a-wa', It's  
 His bon-net an' feath-er he's wav-ing high. His  
 Dum - fun-der'd the Eng-lish saw, they saw, Dum-



o'er the border a - wa', a - wa', We'll on an' we'll march to Car - lisle, Ha' Wi' it's  
 prancing steed maist seems to fly; The Nor' wind plays wi' his curl - y hair, While the  
 - funder'd they heard the blaw, the blaw, Dumfunder'd they a' ran a - wa', a - wa', Frae the

*cres.* *ff*

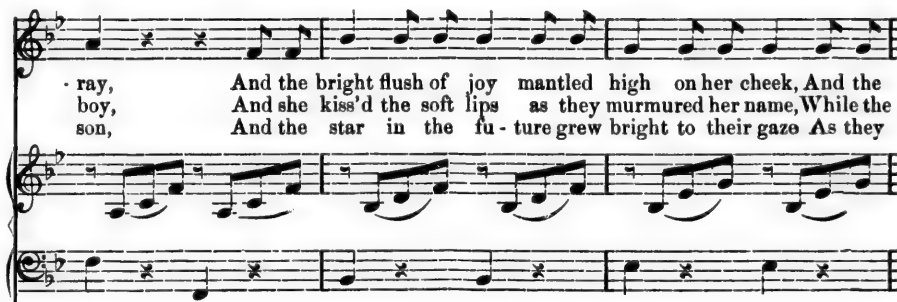
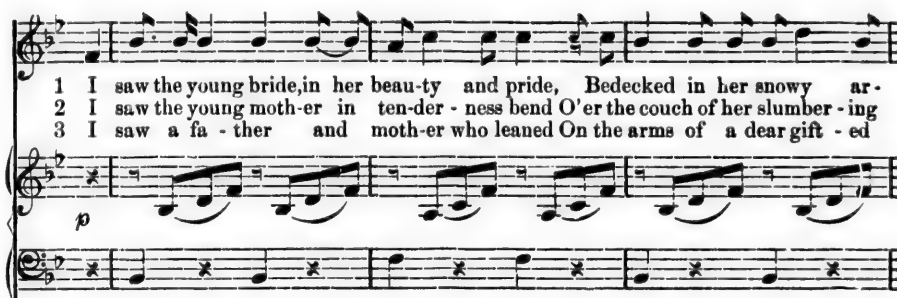
yetts, it's Castle, an' a', an' a'.  
 pi-pers blaw, in an un-co flare. } Wi' a hun-dred pi-pers an' a', an' a', Wi' a  
 hun-dred pipers an' a', an' a'.

hun-dred pipers an' a', an' a', We'll up an' gie'em a blaw, a blaw, Wi' a

hun-dred pipers an' a', an' a'.

## PASS UNDER THE ROD.

MRS. DANA.

*Moderato con espressione.*

laid her fond heart At the shrine of i - dol - a - trous love, And she  
- circled with dew, When its fra - grance is flung on the air, So  
life promised fair, And its path - way grew smooth to their feet; And the

anchored her hopes to this per - ish - ing earth, By the chain which her tender - ness  
fresh and so bright to that moth - er he seemed, As he lay in his in - nocence  
starlight of love glimmer'd bright at the end, And the whis - pers of fan - cy were

wove. But I saw when those heart - strings were bleeding and torn, And the  
there. But I saw, when she gaz'd on the same love - ly form, Pale as  
sweet. And I saw them a - gain bend - ing low o'er the grave Where their

chain had been sev - ered in two, She had chang'd her white robes for the  
mar - ble, and si - lent and cold; But pal - er and cold - er her  
hearts' dear - est hope had been laid, And the star had gone down in the

sables of grief, And her bloom for the paleness of woe! But the Healer was there, pouring  
beau-ti-ful boy, And the tale of her sor-row was told! But the Healer was there who had  
darkness of night, And the joy from their bosom had fled. But the Healer was there, and his

balm on her heart, And wip-ing the tears from her eyes; He  
strick - en her heart, And tak-en her treas-ure a - way; To al -  
arms were a-round, And he led them with tenderest care; And he

strengthen'd the chain he had broken in twain, And fasten'd it firm to the skies! There had  
-lure her to heaven he has plac'd it on high, And the mourner will sweetly o-bey. There had  
show'd them a star in the bright upper world, 'Twas their star shining brilliantly there! They had

*Dal Seg*

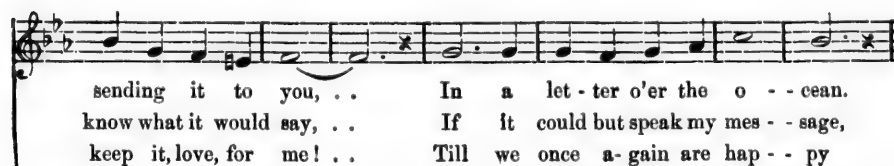
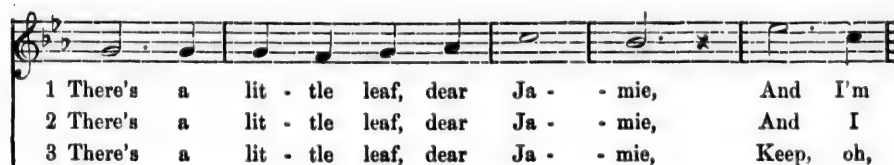
whisper'd a voice—'twas the voice of her God—"I love thee, I love thee—pass under the rod!"  
whisper'd a voice—'twas the voice of her God—"I love thee, I love thee—pass under the rod!"  
each heard a voice—'twas the voice of their God—"I love thee, I love thee—pass under the rod!"

*Dal Seg*

## THERE'S A LITTLE LEAF, DEAR JAMIE.

GEO. COOPER.

JOHN P. DOUGHERTY.



From our fa-ther-land so true! 'Tis a bit of lovely shamrock . .  
 To your heart so far a - way! O 'twould tell you of the sorrow . . .  
 In our home be-yond the sea. When you gaze up-on it, darling, . . .

.... From the sod where we were born, . . . And I  
 .... And the blight upon us all, . . . And a  
 .... Kiss it ev - er warm and true, . . . How a

*rit.*  
 know you'll smile to greet it, For your heart must be forlorn! . .  
 thousand tender mem' - - ries To your heart it must re-call! . . .  
 thousand times I kissed it, Ere I sent it, dear, to you! . . .  
*pp rit.*



## CHORUS.

Oh, the wea-ry, wea-ry waiting Since you kiss'd me sweet a - dieu !

Oh, the wea-ry, wea-ry waiting Since you kiss'd me sweet a - dieu !

Oh, the wea-ry, wea-ry waiting Since you kiss'd me sweet a - dieu !

The musical score for the chorus consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated three times, each corresponding to a vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and ties.

Keep the lit - tle leaf I send you, For 'twill whisper, dear, I'm true !

Keep the lit - tle leaf I send you, For 'twill whisper, dear, I'm true !

Keep the lit - tle leaf I send you, For 'twill whisper, dear, I'm true !

The musical score for the verse consists of three vocal staves and two piano accompaniment staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are repeated three times, each corresponding to a vocal staff. The music features a mix of eighth and sixteenth notes, with some rests and ties.

## AT THE WICKET GATE.

GODSHALL.

*Andante con espress.*

GEIBEL. By po.

A - gain I will go to the old wick-et gate, And a -  
He gave me this to-ken, this jew - el so rare, And he

lone I will dream it all o - ver; Look down on me, stars, And  
said, "dearest, part with it nev - er, And if I dare hope for a

*cres.* *dim. poco rall.* *a tempo.*  
tell me my fate, Just whis-per a word of my lov - er; Yes,  
treas-ure so fair, In re-turn, oh, be mine, love, for-ev - er." In my

*poco rall.* *a tempo.*

*cres.* *dim.* *cres.* *dim.*  
whis-per so low from your home in the sky, That no one can hear it, but  
heart there is min-gled both pleasure and pain; How bit - ter the tears, should my

*colla voce.*

AT THE WICKET GATE.

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*poco rall. a tempo. cres. poco accel.*

just you and I, Oh! say that to me for - ev - er he'll be, Dear  
love be in vain, Oh! is it this joy and rap-tures for me, Or

*p rall. a tempo. cres. poco accel.*

*dim. a tempo. p cres. poco accel.*

stars, just as true and as faith - ful as ye. Oh! say that to me, for -  
is it a dream that with wak - ing will flee? Oh! is it this joy and

*a tempo. p cres. poco accel.*

*rit. f molto voce.*

ev - er he'll be, Dear stars, just as true, and as faith - ful as ye.  
rap-tures for me, Or is it a dream that with wak - ing will flee?

*colla voce. marcato. molto rall.*

*a tempo.*

## JOLLY JACK TARS.

SENTMAN.  
*Allegretto.*

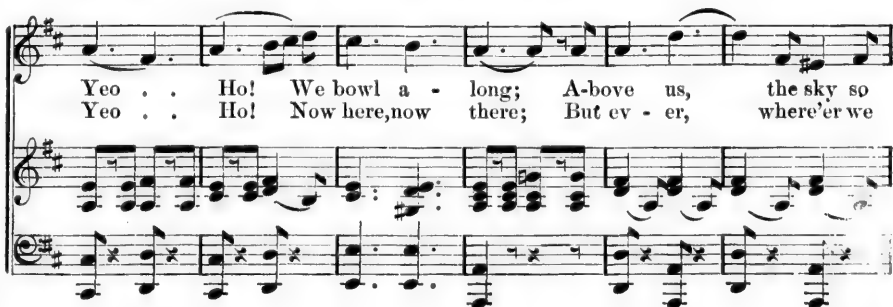
BAKER. By gen.



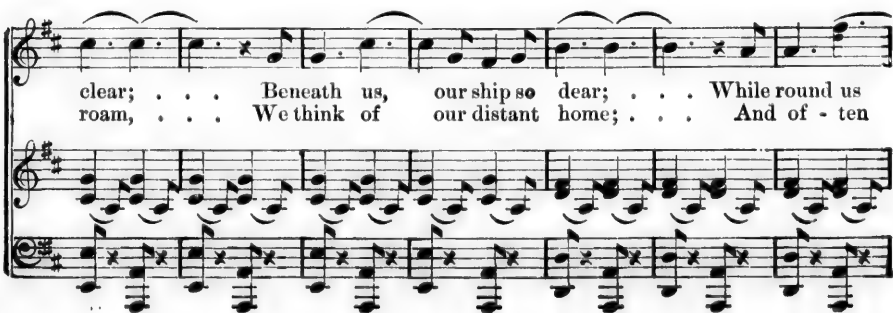
1. Jol-ly Jack tars are we, We sail so bright and free; Yeo . . Ho! So  
2. Leaving our native land, We seek a for-eign strand, Yeo . . Ho! A



bright and free, Humming a scrap of song, We gai-ly bowl a - long,  
for - eign strand; Gathering treasure rare, We fly now here, now there;



Yeo . . Ho! We bowl a - long; A - bove us, the sky so  
Yeo . . Ho! Now here, now there; But ev - er, where'er we



clear; . . . Beneath us, our ship so dear; . . . While round us  
roam, . . . We think of our distant home; . . . And of - ten

So  
A

the ocean rolls; . . . How can sadness fill our souls!  
we call to mind, . . . All the dear ones left be - hind.

*Chorus in unison.*

Jolly Jack Tars are we, And full of life and glee; Yeo . . Ho! So full of

glee! Skimming across the seas, Before the fresh'ning breeze, Singing still as we

go; Oh! Yeo Ho! . .

## GOOD-BYE, SWEET ROSE.

SONG.

WILLIAM BOOSEY.  
*Andante con grazia.*

FRANK L. MOIR.

First system of the musical score. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in treble and bass clefs. The key signature is D major (two sharps) and the time signature is common time (C). The tempo/mood is marked *Andante con grazia*. The piano part begins with a mezzo-forte (*mf*) dynamic. The first measure of the piano accompaniment features a half note chord in the right hand and a half note in the left hand. The vocal line has a whole rest in the first measure. The piano part includes several slurs and a pedaling instruction 'Ped.' with an asterisk at the end of the first measure.

Second system of the musical score. The vocal line begins with the lyrics 'Good - bye, sweet'. The tempo is marked *rall.* (rallentando). The piano accompaniment features a piano (*p*) dynamic. The system includes slurs and pedaling instructions 'Ped.' with asterisks at the end of the first and third measures of the piano part.

Third system of the musical score. The vocal line continues with the lyrics 'rose, The Au - tumn winds are sigh - ing,'. The piano accompaniment continues with slurs and pedaling instructions 'Ped.' with asterisks at the end of the first and third measures of the piano part.



Murm' - ring a mel - o - dy un - to your

*Ped.* \* *Ped.* \* *Ped.* \*

dy - ing. Why lin - ger here?

*piu mosso.* *cres.*

The snow is nigh, The win - ter

*mf*

sky . . . Will crown the year, The

*rall. mosso.* *mf*

*a tempo.* *cres.*

sum - mer time is fly - ing. Good - bye, sweet rose, good -

*mf*

*Ped.*

*mf* *cres.* *rall.*

- bye, . . . good - bye, sweet rose, good -

*mf* *cres.*

\* *Ped.* \* *Ped.* \*

*rall. dim.*

- bye, good - bye.

*dim.* *a tempo.*

*f rall. molto.* *mf*

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

Good - bye, sweet

*rall.*

rose, your trem - bling leaves are fall - ing,

Ped. \* Ped. \* Ped. \*

This system contains the first line of music. It features a vocal melody in the upper staff, piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'rose, your trem - bling leaves are fall - ing,'. Pedal markings are indicated below the bass line: 'Ped.' followed by an asterisk, then 'Ped.' followed by an asterisk, then 'Ped.' followed by an asterisk, and finally an asterisk.

Their heart and fra - grance fled be - yond re -

This system contains the second line of music. It continues the vocal melody, piano accompaniment, and bass line. The lyrics are 'Their heart and fra - grance fled be - yond re -'. The musical notation includes various note values and rests, with the piano part featuring chords and single notes.

- call - ing; Your blush of red

This system contains the third line of music. The lyrics are '- call - ing; Your blush of red'. The musical notation continues the vocal melody, piano accompaniment, and bass line. The piano part has some chords marked with 'x'.

Will pale a - way. There's naught may

This system contains the fourth line of music. The lyrics are 'Will pale a - way. There's naught may'. The musical notation continues the vocal melody, piano accompaniment, and bass line. The piano part has some chords marked with 'x'.

stay, . . . The past is dead, And

*rall.*

*Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.*

lost beyond re - call - ing. Good - bye, sweet rose, good-

*mf*

*Ped.*

*cres.* *rall.*

- bye, good - bye, sweet rose, good -

*cres.*

\* *Ped.* \* *Ped.* \*

*molto. al fine.*

- bye, sweet rose, good-bye, sweet rose, good-bye. . .

*dim.*

*f* *mf* *a tempo.*

*Ped.*

## REMEMBER NOW THY CREATOR.

**SOPRANO.**  
*Andante sostenuto.*

WILLIAM STERNDALÉ BENNETT.

*p* Re -

**ALTO.**  
*p*

*Andante sostenuto.*

*p*

Re - mem - ber now thy Cre - a - tor, in the days of thy youth,

- mem - ber now thy Cre - a - tor, in the days of thy youth, while the

While the

e - vil days come not, nor . . . . . the years draw nigh, when thou .

e - vil days come not, nor the years, the years draw nigh, when

... when thou shalt say, when thou shalt say,  
thou . . . shalt say, when thou, when thou shalt say, I have no

This system contains the first two lines of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "... when thou shalt say, when thou shalt say, thou . . . shalt say, when thou, when thou shalt say, I have no".

I have no pleas-ure, no pleas-ure in them.  
pleas-ure, no pleasure in them,

This system contains the next two lines of the musical score. The vocal melody continues with the lyrics: "I have no pleas-ure, no pleas-ure in them. pleas-ure, no pleasure in them,". The piano accompaniment provides harmonic support.

no pleas - ure. Re - mem - ber now

This system contains the final two lines of the musical score. The vocal melody concludes with the lyrics: "no pleas - ure. Re - mem - ber now". The piano accompaniment ends with a final chord. Dynamic markings include *pp* (pianissimo) and *p* (piano).



Re - mem - ber now  
thy Cre - a - tor, in the days of thy youth,

*sf*

This system contains the first four staves of the musical score. The first staff is the vocal line, starting with a whole rest followed by the lyrics 'Re - mem - ber now'. The second staff continues the vocal line with 'thy Cre - a - tor, in the days of thy youth,'. The third and fourth staves are the piano accompaniment, with the third staff featuring a forte (*sf*) dynamic marking.

thy Cre - a - tor, in the days of thy youth, . . . re-mem - ber,  
while the e - vil days

This system contains the next four staves. The vocal line continues with 'thy Cre - a - tor, in the days of thy youth, . . . re-mem - ber,' on the first staff and 'while the e - vil days' on the second staff. The piano accompaniment continues on the third and fourth staves.

re - mem - ber, re-mem - ber now thy . . . Cre - a - tor,  
come not, nor the years, the years draw nigh, re - mem - . . .

*cres.*

*cres.*

*cres.*

This system contains the final four staves. The vocal line continues with 're - mem - ber, re-mem - ber now thy . . . Cre - a - tor,' on the first staff and 'come not, nor the years, the years draw nigh, re - mem - . . .' on the second staff. The piano accompaniment continues on the third and fourth staves. Crescendo markings (*cres.*) are placed above the first, second, and third staves of this system.

in . . . the days, the days of thy youth re -  
ber thy Cre - a - tor, re - mem - ber,

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is in a major mode.

- mem - ber, re - mem - ber, re - mem - ber now, re -  
re - mem - ber, re - mem - ber now, . . . re - mem - ber

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is in a major mode. Dynamics include *p* (piano) and *cres.* (crescendo).

- mem - ber now . . . thy Cre - a - tor, in . . . the  
now thy Cre - a - tor, in . . . the days, in the

This system consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The music is in a major mode. Dynamics include *dim.* (diminuendo).

days of thy youth, re - mem - ber  
days of thy youth, re - mem - ber

*p*

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'days of thy youth, re - mem - ber' with a piano (*p*) dynamic marking. The bottom staff is a piano accompaniment in bass clef, also in two sharps, featuring chords and a melodic line.

thy Cre - a - tor, in the days  
thy Cre - a - tor, in the days

This system contains the next two staves. The vocal line continues with the lyrics 'thy Cre - a - tor, in the days'. The piano accompaniment provides harmonic support with chords and a steady melodic flow.

*pp*  
of thy youth.  
*pp*  
of thy youth.

*pp* *p*

*Ped.*

This system contains the final two staves. The vocal line concludes with 'of thy youth.' in a pianissimo (*pp*) dynamic. The piano accompaniment features a series of chords and a melodic line, ending with a 'Ped.' (pedal) instruction.

## I WILL LAY ME DOWN IN PEACE.

SOPRANO.

HENRY GADSBY.

*Andante con moto.*

*p* I will lay me down in peace, I will

*ALTO.* *p*

*TENOR.* *p* I will lay me down in peace, I will

*BASS.* *p* I will lay me down in

*Andante con moto.*

*p*

lay me down in peace, I will lay me down in peace, in peace, and take my

lay me down in peace, I will lay me down in peace, and take my

lay me down in peace, I will lay me down in peace, and take my

peace, and take my rest, will lay me down in peace, and take my

*mf*  
rest, .. for it is Thou, Lord, on - ly, on - ly Thou that  
*mf*  
rest, for it is Thou, Lord, on - ly, on - ly Thou that  
*mf*  
rest, .. for it is Thou, Lord, on - ly, on - ly Thou that  
*mf*

*mf*  
mak - est me dwell in safe - ty, that mak - est me dwell in safe - ty. I will  
mak - est me dwell in safe - ty, that mak - est me dwell in safe - ty. I will  
on - - - - ly Thou that mak - est me dwell in safe - ty.

lay me down in peace, I will lay me down in peace, I will

lay me down in peace, I will lay me down in peace, I will

I will lay me down in peace, and take my rest, will

This system contains six staves of music. The first two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The final two staves continue the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

lay me down in peace, in peace . . and take my rest, for it is Thou, Lord,

lay me down in peace, . . and take my rest, for it is Thou, Lord,

lay me down in peace, and take my rest, for it is Thou, Lord,

lay me down in peace, and take my rest, for it is Thou, Lord,

This system contains six staves of music. The first two staves are vocal parts with lyrics. The next two staves are piano accompaniment. The final two staves continue the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. Dynamic markings include *mf* (mezzo-forte) and *a* (accents).



on - ly, on - ly Thou that mak - est me dwell in

on - ly, on - ly Thou that mak - est me dwell in

on - ly, on - ly Thou that mak - - - est me

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment with some notes marked with an 'x'.

safe - ty, that mak - est me dwell in safe - ty, for it is Thou, Lord,

safe - ty, that mak - est me dwell in safe - - ty, for

dwell in safe - - - - - ty, for

This system contains six staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves are piano accompaniment with some notes marked with an 'x'.

on - - ly, for it is Thou, Lord, on - ly, for it is Thou, Lord,  
it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,  
it is Thou on - - ly, Thou on - ly, for it is

*cres - - - cen -*

The first system consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'on - - ly, for it is Thou, Lord, on - ly, for it is Thou, Lord, it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord, it is Thou on - - ly, Thou on - ly, for it is'. There are crescendo markings above the first and third vocal staves.

on - - ly that mak - est me dwell in safe - ty, mak - est me  
on - - ly that mak - est me dwell, . . . mak - est me  
Thou, Lord, on - - - ly that mak - est me

*do. f dim. p*

The second system consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'on - - ly that mak - est me dwell in safe - ty, mak - est me on - - ly that mak - est me dwell, . . . mak - est me Thou, Lord, on - - - ly that mak - est me'. There are dynamic markings *do.*, *f*, *dim.*, and *p* above the vocal staves.

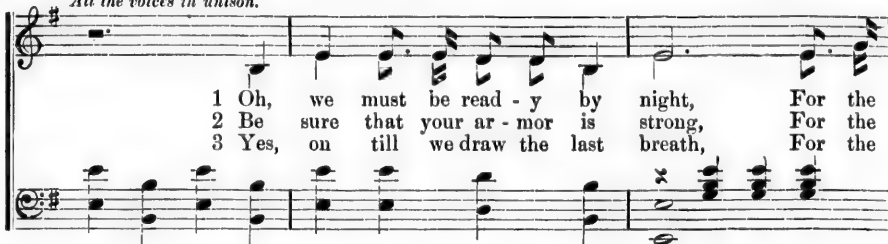
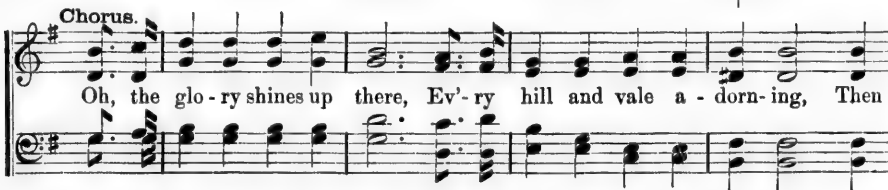
First system of the musical score. It consists of six staves. The first three staves are vocal parts with lyrics: "dwell in safe - - - ty. I will". The fourth staff is a piano accompaniment. The fifth and sixth staves are additional piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). Dynamics include *pp* (pianissimo) on the first and third vocal staves.

Second system of the musical score. It consists of six staves. The first three staves are vocal parts with lyrics: "lay . . . me down . . . in peace." The fourth staff is a piano accompaniment. The fifth and sixth staves are additional piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). Dynamics include *dim.* (diminuendo) and *rall.* (rallentando) markings above the vocal staves and below the piano accompaniment.

## THE TRUMPET WILL SOUND IN THE MORNING.

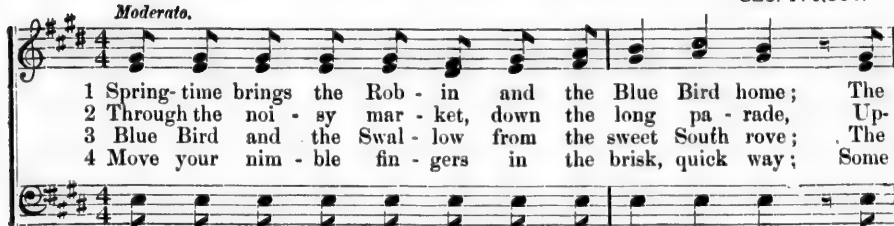
G. F. R.

G. F. ROOT.

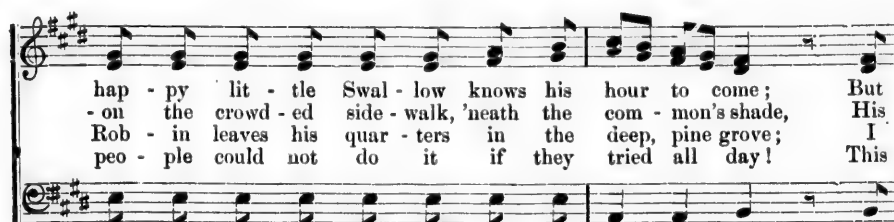
*All the voices in unison.***Chorus.**

## JOLLY LITTLE CLACKER.

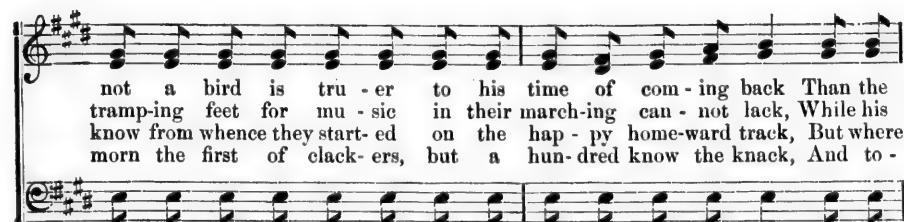
GEO. F. ROOT.

*Moderato.*


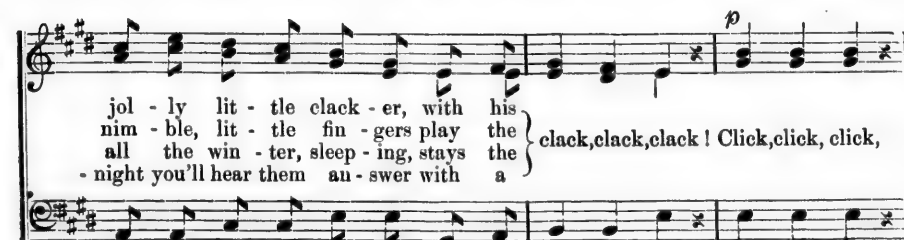
1 Spring-time brings the Rob - in and the Blue Bird home; The  
 2 Through the noi - sy mar - ket, down the long pa - rade, Up -  
 3 Blue Bird and the Swal - low from the sweet South rove; The  
 4 Move your nim - ble fin - gers in the brisk, quick way; Some



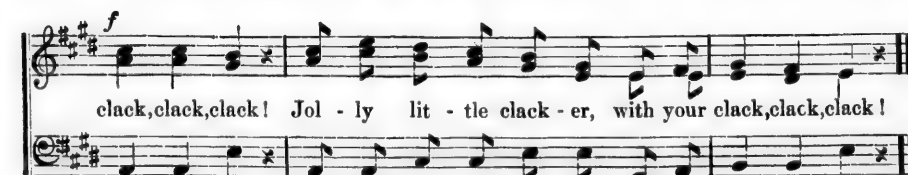
hap - py lit - tle Swal - low knows his hour to come; But  
 - on the crowd - ed side - walk, 'neath the com - mon's shade, His  
 Rob - in leaves his quar - ters in the deep, pine grove; I  
 peo - ple could not do it if they tried all day! This



not a bird is tru - er to his time of com - ing back Than the  
 tramp - ing feet for mu - sic in their march - ing can - not lack, While his  
 know from whence they start - ed on the hap - py home - ward track, But where  
 morn the first of clack - ers, but a hun - dred know the knock, And to -



jol - ly lit - tle clack - er, with his  
 nim - ble, lit - tle fin - gers play the  
 all the win - ter, sleep - ing, stays the  
 - night you'll hear them an - swer with a } clack, clack, clack! Click, click, click,



clack, clack, clack! Jol - ly lit - tle clack - er, with your clack, clack, clack!

## \* OLD SAYINGS.

MRS. M. A. KIDDER.

N. N. M. I.

1 As poor as a church mouse, As thin as a rail, As fat as a porpoise, As  
 2 As pure as an an-gel, As neat as a pin, As smart as a steel-trap, As  
 3 As clean as a pen-ny, As dark as a pall, As hard as a mill-stone, As  
 rough as a gale, As brave as a li-on, As spry as a cat, As  
 ug-ly as sin, As dead as a door-nail, As white as a sheet, As  
 bit-ter as gall, As fine as a fid-dle, As clear as a bell, As  
 bright as a six-pence, As weak as a rat. As proud as a pea-cock, As  
 flat as a pau-cake, As red as a beet. As round as an ap-ple, As  
 dry as a her-ring, As deep as a well. As light as a feath-er, As  
 sly as a fox, As mad as a March hare, As strong as an ox, As  
 black as your hat, As brown as a ber-ry, As blind as a bat, As  
 hard as a rock, As sharp as a nee-dle, As calm as a clock, As  
 fair as a li-ly, As emp-ty as air, As rich as a Croesus, As cross as a bear.  
 mean as a mis-er, As full as a tick, As plump as a partridge, As sharp as a stick.  
 green as a gosling, As brisk as a bee—And this is the end of The rep-er-to-ry.

## \* JACK AND GILL.

A RESPONSIVE CHORUS.

TENOR, - - - - - SOPRANO, - - - - - ALTO, - - - - - H. L. H.  
 BASS, - - - - -

1 Jack and Gill went up the hill To draw a pail of wa-ter;  
 2 Lit-tle Jane ran up the lane To hang her clothes a-dry-ing;  
 3 Nim-ble Dick ran up so quick, He tum-bled o'er a tim-ber;  
 4 Care-ful Mat took up the cat, And flung her in the wa-ter;  
 5 Whined one young pike, "I do not like A cat here in the riv-er;"  
 6 Then came a trout, and flounced a-bout, And made his gills to rat-tle;  
 7 'Twas pike and trout—now in, now out, 'Till when they both went un-der;  
 8 And all this ill when Jack and Gill Went for that pail of wa-ter;

ALTO, - - - - - SOPRANO, - - - - - TENOR, - - - - - BASS. - - - - -

1 Jack fell down and broke his crown, And Gill came tumbling aft-er.  
 2 She called for Nell to ring the bell, For Jack and Gill were dy-ing.  
 3 He bent his bow to shoot a crow, And killed poor puss in the win-dow.  
 4 The fish-es 'round came at the sound, To see what made the splat-ter.  
 5 "Hush! hush! she's dead," an old pike said, "And I will eat her liv-er."  
 6 "Leave her for me a-lone," cried he; And then there came a bat-tle.  
 7 An eel slipped in, as sly as sin, And car-ried off the plun-der.  
 8 And Jack fell down and broke his crown, And Gill came tumbling aft-er.

\* Copyright, JOHN CHURCH &amp; Co. By per.



## GLORIOUS NEWS.

L. O. EMERSON.

L. O. EMERSON.

1 Oh, have you heard the glo - rious news That's round the town to -  
 2 Ma - ny's the sor - rowing time we've had, But such we'll have no  
 3 Now, thanks we raise to God on high, For this great blessing

- day? Fa - ther has sign'd the pledge, and we Are  
 more; For fa - ther has driv'n the de - mon out, And  
 giv'n; And earth to us hence - forth shall be The

hap - py, light, and gay. No more we dread his  
 lock'd, and barr'd the door. No more we'll want for  
 entrance door to heav'n. Sing loud and full, sing

com - ing step, But spring to greet him home; Moth -  
 food and clothes, No more we'll mourn and sigh; Our  
 clear and free, Let hill to val - ley call, And

- er has wip'd her tears a - way, And joy to us has come.  
 home shall be a home of peace, With ev' - ry com - fort nigh.  
 bear up - on the wings of wind, The glo - rious news to all.

**CHORUS.**  
**SOPRANO.**

Oh, glo - rious news, glo - rious news, glo - rious news to - day!

**ALTO.**

Oh, glo - rious news, glo - rious news, glo - rious news to - day!

**TENOR.**

Oh, glo - rious news, glo - rious news, glo - rious news to - day!

**BASS.**

Oh, glo - rious news, glo - rious news, glo - rious news to - day!

Fa - ther has sign'd the pledge, and we Are hap - py, light and gay,

Fa - ther has sign'd the pledge, and we Are hap - py, light and gay,

Fa - ther has sign'd the pledge, and we Are hap - py, light and gay,

This system consists of four staves. The first three are vocal staves (treble clef) with lyrics. The fourth is a piano accompaniment staff (bass clef). The music is in 4/4 time and ends with a double bar line.

Happy, happy, happy, light and gay, Happy, happy, happy, light and gay.

Happy, happy, happy, light and gay, Happy, happy, happy, light and gay.

Happy, happy, happy, light and gay, Happy, happy, happy, light and gay.

This system consists of four staves. The first three are vocal staves (treble clef) with lyrics. The fourth is a piano accompaniment staff (bass clef). The music is in 4/4 time and ends with a double bar line.

Fa - ther has sign'd the pledge, And we are hap - py, light and gay.

Fa - ther has sign'd the pledge, And we are hap - py, light and gay.

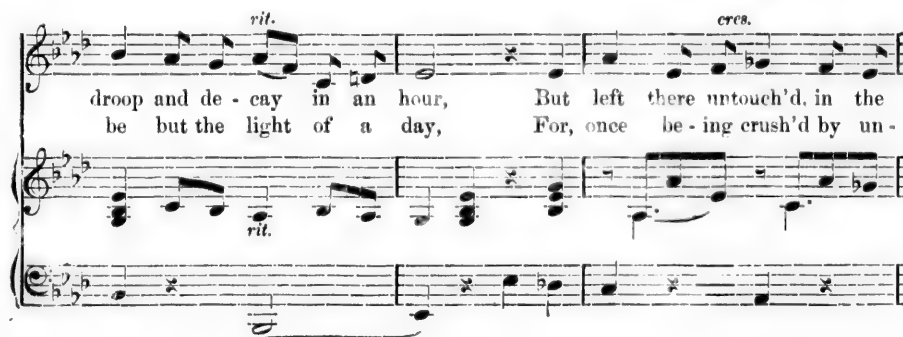
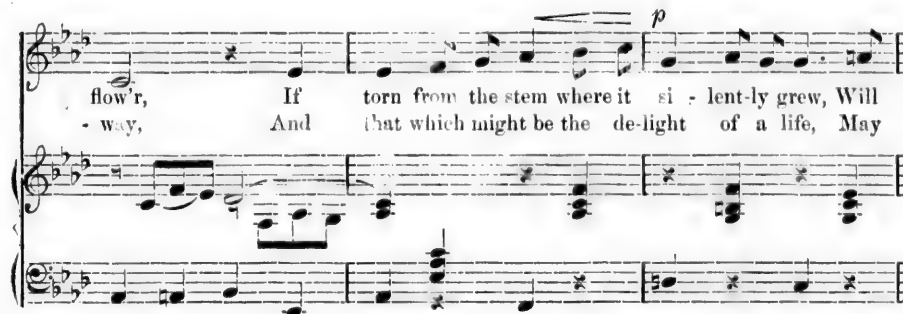
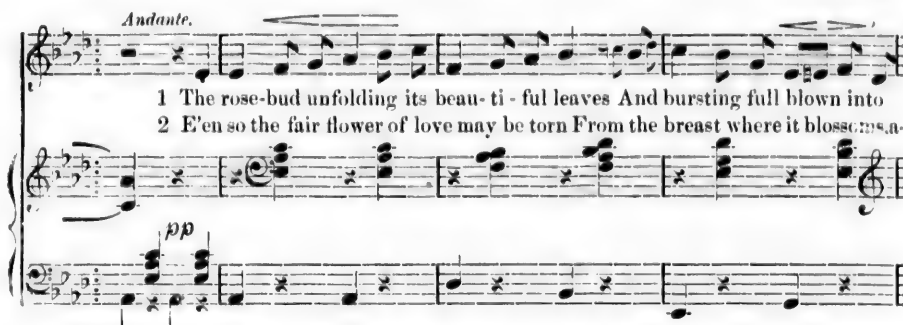
Fa - ther has sign'd the pledge, And we are hap - py, light and gay.

This system consists of four staves. The first three are vocal staves (treble clef) with lyrics. The fourth is a piano accompaniment staff (bass clef). The music is in 4/4 time and ends with a double bar line.

## THE FLOWER OF LOVE.

S. H. LAVE.

H. G. THUNDER.



light and the dew, Un- dis- turb'd in its del - i - cate bloom, Will  
- kindness and change, It will share the frail ro - se's fate, And

long sooth the sight with a ten - der delight, And glad-den the air with per -  
where had been sunny the sweet mu- sic of love, Will sound the dull discords of

- fume, And glad-den the air with perfume.  
hate, Will sound the dull dis-cords of hate.

1 2 pp

## 'TIS HOME I LONG TO SEE.

GEO. M. VICKERS.

JNO. P. DOUGHERTY.

*Andante con espressione.*

1 Oh, would that I were home to - night, To feel once  
 2 Oh, would that I could see the cot That hides 'neath  
 3 Could I but lay me down to rest, Where years gone

more its spell, . . . . And share the smiles and  
 roses - es wild, . . . . Or hear the songs, now  
 by I've lain, . . . . What bliss - ful peace would

*8va...*  
*il basso marcato.*

glance - es bright Of those I love so well; . .  
 half for - got, That lull'd me when a child; . .  
 soothe the breast That now is torn with pain! . .

*8va...*  
*crescendo. pp*



. . . The drear - y days go slow - ly by, No scene brings  
 . . . I care not tho' the land be fair, Tho' calm the  
 . . . Per - haps ere long may come the day To find me

Sua.....

a tempo. *f*

joy to me; . . . For one sweet spot a - lone I  
 sun - lit sea; . . . In vain I gaze on beau - ties  
 once more free: . . . Ah, then with joy I'll speed a -

sigh, 'Tis home I long to see. . . .  
 rare, 'Tis home I long to see. . . .  
 - way, My child - hood's home to see. . . .

Chorus or Solo, ad lib.  
 SOLO.

The drear - y days go slow - ly by, No scene brings joy to

SOPRANO.

ALTO.

*pp*

TENOR.

BASS.

me: . . For one sweet spot, a - lone, I sigh, 'Tis home I

long to see, . . . The drear - - y days go slow - ly

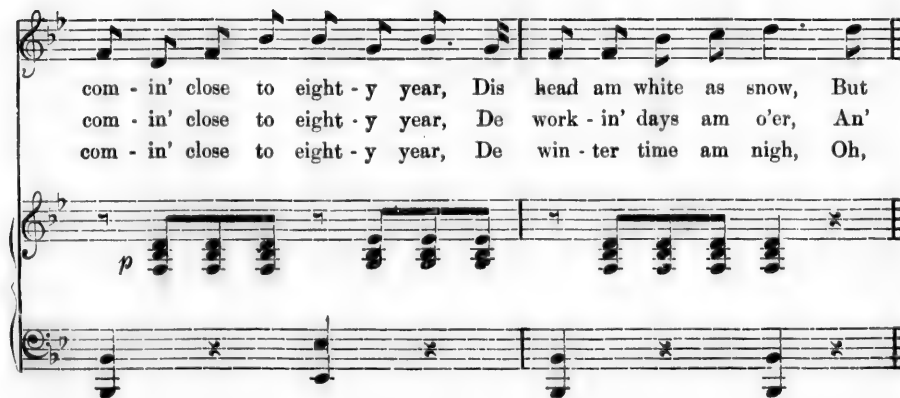
by, No scene brings joy to me: . . . For one sweet

spot, a - lone, I sigh, 'Tis home I long to see. . .

## I' SE COMIN' CLOSE TO EIGHTY YEAR.

G. M. V.

GEORGE M. VICKERS.

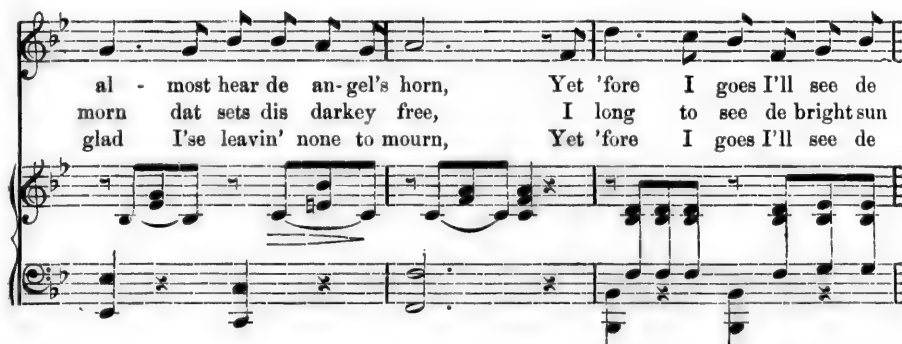




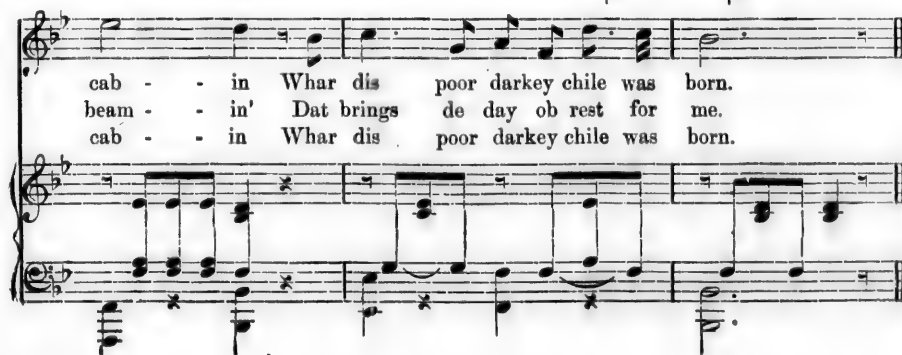
still I lubs to tink a - bout De times ob long a - go; Oh,  
soon I'll roam a - mong de fields Up - on de gold - en shore; Den  
soon to all dis troubled world I'll say de last good-bye, Den



soon I'll be march - ing home to glo - - ry, I  
shout for de com - in' ob de morn - - in', De  
stan' back, de gos - pel train am com - - in', I'se



al - most hear de an - gel's horn, Yet 'fore I goes I'll see de  
morn dat sets dis darkey free, I long to see de bright sun  
glad I'se leavin' none to mourn, Yet 'fore I goes I'll see de



cab - - in Whar dis poor darkey chile was born.  
beam - - in' Dat brings de day ob rest for me.  
cab - - in Whar dis poor darkey chile was born.

**CHORUS.**  
**SOPRANO.**



Yes, I must go to de lubb'd ones, No one am left for me to weep;

**ALTO.**



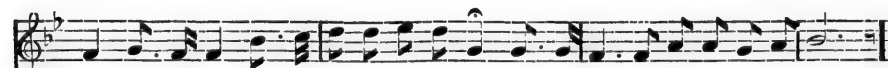
Yes, I must go to de lubb'd ones, No one am left for me to weep;

**TENOR.**



Yes, I must go to de lubb'd ones, No one am left for me to weep;

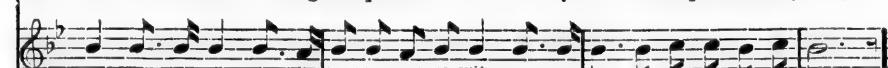
**BASS.**



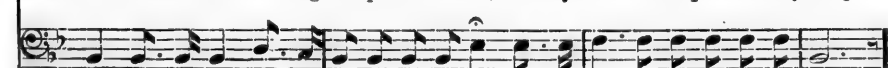
Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



Down 'neaf de shade ob de green palmetto tree, On - ly dar let dis poor darkey sleep.



## WHEN THE CORN IS GATHERED IN.

HENRY. By per.

*Andante.*

1. When the corn is gather'd in, And the sum - mer days are o'er, And the  
 2. There's a beau - ty on the land, And a splen - dor on the sea, As we  
 3. At the fall - ing of the leaves, When No - vem - ber days draw nigh, And the

*p legato.*

*cres - cen - do.* *p dolce.*  
 throngs re - turn a - gain From the mountains and the shore, Then the light of gentle  
 wan - der hand in hand — For my love comes back to me; There's a si - lence on the  
 drea - ry north wind grieves, With a more than hu - man cry, I shall clasp her to my

*cres - cen - do.* *p dolce.*

*cres.* *p*  
 eyes Comes where si - lent homes have been, 'Neath the cool September skies, When the  
 beach, Where her footsteps late have been, As we whis - per, each to each, When the  
 heart; — I have woo'd and I shall win; We shall dwell no more a - part, When the

*cres.* *p*

*cres - cen - do.* *p poco rall.*  
 corn is gather'd in; 'Neath the cool September skies, When the corn is gather'd in.  
 corn is gather'd in; As we whis - per, each to each, When the corn is gather'd in.  
 corn is gather'd in; We shall dwell no more a - part, When the corn is gather'd in.

*cres - cen - do.* *poco rall. colla voce.*



*p* *mf* *dim.*

Gathered in, Yes gathered in, When the corn is gathered in, When the

*p* *mf* *dim.*

Gathered in, Yes gathered in, When the corn is gathered in, When the

*p* *mf* *dim.*

*p* *mf* *dim.*

*cres.* *dim.* *rall.* *ad lib.*

sum - mer days are o'er, And the corn is gathered in.

*cres.* *dim.* *rall.*

sum - mer days are o'er, And the corn is gathered in.

*cres.* *dim.* *rall.*

*cres.* *dim.* *rall.*

## CAST THY BREAD UPON THE WATERS.

SOPRANO.  
*Andantino.*

WILLIAM STERNDALÉ BENNETT.

*p* Cast thy bread up - on the wa - ters for thou shalt

ALTO.

*Andantino.*

The musical score for the Soprano and Alto parts. The Soprano part begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It starts with a piano (p) dynamic and the lyrics 'Cast thy bread up - on the wa - ters for thou shalt'. The Alto part is shown as a single line with a treble clef and a common time signature, containing several measures of rests. Below the Alto part is a piano accompaniment consisting of two staves (treble and bass clefs) with a common time signature and a key signature of two sharps. The piano part features a steady accompaniment of chords and moving lines.

find it aft - er ma - ny days.

*p* Cast thy bread up - on the

The continuation of the musical score. The Soprano part continues with the lyrics 'find it aft - er ma - ny days.' and then 'Cast thy bread up - on the'. The Alto part continues with several measures of rests. The piano accompaniment continues with the same two-staff format, providing harmonic support for the vocal parts.

Cast thy

wa - ters for thou shalt find it aft - er ma - ny days.

The final section of the musical score. The Soprano part continues with the lyrics 'Cast thy' and then 'wa - ters for thou shalt find it aft - er ma - ny days.' The Alto part continues with several measures of rests. The piano accompaniment concludes the piece with a final chord.

bread up - on the wa - ters,

Cast thy bread up - on the wa - ters,

for thou shalt find it, thou shalt find it . . . aft - er ma - ny

thou shalt find it aft - er ma - ny, ma - ny

*cres.*

days. Cast thy bread up - on the

days. Cast thy bread up - on the

*f* *dim.*

wa - ters for thou shalt find it aft - er ma - ny days.

wa - ters for thou shalt find it aft - er ma - ny days. Cast thy

This system contains the first two staves of the musical score. The first staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'wa - ters for thou shalt find it aft - er ma - ny days.' The second staff continues the vocal line with lyrics 'wa - ters for thou shalt find it aft - er ma - ny days. Cast thy'. The third and fourth staves are piano accompaniment, featuring chords and moving lines in the right and left hands.

Cast thy bread, cast thy

bread up - on the wa - ters, on the wa - ters, cast thy

This system contains the next two staves. The first staff continues the vocal line with lyrics 'Cast thy bread, cast thy'. The second staff continues with lyrics 'bread up - on the wa - ters, on the wa - ters, cast thy'. The piano accompaniment continues with chords and moving lines.

bread up - on the wa - ters, cast thy bread for thou shalt find it

bread on the wa - ters, for thou . . . shalt find it

This system contains the final two staves. The first staff continues the vocal line with lyrics 'bread up - on the wa - ters, cast thy bread for thou shalt find it'. The second staff concludes the vocal line with lyrics 'bread on the wa - ters, for thou . . . shalt find it'. The piano accompaniment concludes with chords and moving lines.

*dim. pp*  
aft - er ma - ny days, aft - er  
*dim. pp*  
aft - er ma - ny days, aft - er .  
*dim. ppp sostenuto.*

ma - ny days, aft - er ma -  
ma - ny days, aft - er ma -

- ny days.  
- ny days.

## SONG OF THE FLAX SPINNER.

A. MATTHISON.  
 SOPRANO.  
*Andantino.*

HENRY LESLIE.

*ALTO.*

*TENOR.*  
*mf*

Brmm, Brmm, Brmm, La - zi - ly twirls her wheel, Brmm, Brmm, Brmm, The

*BASS.*  
*mf*

Brmm, Brmm, Brmm, La - zi - ly twirls her wheel, Brmm, Brmm, Brmm, The

*Andantino.*

*mf*

*p*

Will the day ne'er end And the sun descend, Nor the

*p*

flax scarce leaves the reel, . . Brmm, Brmm,

*p*



ev'-ning shade Steal up the glade? Will he glad my sight, Will he come to-night, Will he

ev'-ning shade Steal up the glade? Will he glad my sight, Will he come to-night, Will he

Brmm, Brmm, Brmm, Brmm,

Brmm, Brmm, Brmm, Brmm,

The

The

come . . . to-night? Will he come? . . . . .

to-night? Will he

Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm,

Brmm, Brmm, Brmm, Will he come? . . . . .



*Allegramente.*

*f* Brmm, Brmm, Brmm, Mer - ri - ly goes her wheel, Weave, Weave, Weave, The

*f* Brmm, Brmm, Brmm, Mer - ri - ly goes her wheel, Weave, Weave, Weave, The

*Allegramente.*

*f*

*mf* The twilight's here And the mo-ment near When my

*mf* The twilight's here And the mo-ment near When my

flax glides from the reel. . . Brmm, Brmm,

flax glides from the reel. Brmm, Brmm,

*p*

love will wait At the dark'ning gate, But to-night in play I'll not glance that way, I'll not

love will wait At the dark'ning gate, But to-night in play I'll not glance that way, I'll not

Brmm, Brmm, Brmm, Brmm,

Brmm, Brmm, Brmm, Brmm,

This system contains two staves of vocal melody and two staves of accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The accompaniment staves are in bass clef. The lyrics are written below the vocal staves. The first two lines of the system show the vocal melody with lyrics. The third and fourth lines show the accompaniment with the word 'Brmm' written below each staff.

glance . . that way, I'll not glance . . . . . that . .

glance . . that way, not

Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm, Brmm,

Brmm, Brmm, Brmm, She'll not glance . . . . .

This system continues the musical score. It features two staves of vocal melody and two staves of accompaniment. The vocal staves have lyrics, including 'glance . . that way, I'll not glance . . . . . that . .' and 'glance . . that way, not'. The accompaniment staves have the word 'Brmm' repeated multiple times. The system concludes with the lyrics 'She'll not glance . . . . .'. The musical notation includes various notes, rests, and dynamic markings such as 'p' (piano).

way. I'll not glance . . . that . . .

glance . . . that way. . .

Brrm, Brrm, She'll not glance . . . that . . .

that . . . way, . . . that way. . .

*mf* *cres.* *f*

*cres.* *cen.* *do.* *f*

*cres.* *cen.* *do.* *f*

*cres.* *cen.* *do.* *f*

*cres.*

way. Joy - ful - ly hums her wheel, Joy-ful-ly, joy - ful-ly hums . . . her wheel.

Joy - ful - ly hums her wheel, Joy-ful-ly, joy - ful-ly hums . . . her wheel.

way. Joy - ful - ly hums her wheel, Joy-ful-ly, joy - ful - ly hums . . . her wheel.

Joy - ful - ly hums her wheel, Joy-ful-ly, joy - ful - ly hums . . . her wheel.

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

*p* *cres.* *f*

*Lento.*

*ppp*

Brrm, Brrm, Brrm, Sol- emn-ly purrs her wheel. Vain, Vain, Vain, No

*ppp*

Brrm, Brrm, Brrm, Sol- emn-ly purrs her wheel. Vain, Vain, Vain, No

*ppp Lento.*

*ppp*

Doth her lov - er wait, At the darkening gate At the

*ppp*

Doth her lov - er wait, At the darkening gate At the

flax is on the reel. . . . . Doth he

flax is on the reel. . . . . Doth he



*accel poco a poco.*

dark - - en-ing gate? No, he soft-ly treads O'er the flow'ry beds, And the

*accel poco a poco.*

dark - - en-ing gate? No, he soft-ly treads O'er the flow'ry beds, And the

*accel poco a poco.*

wait at the darken-ing gate? No, no, he soft-ly treads O'er the flow'ry beds, And the

*accel poco a poco.*

*cres* - - - - *cen* - - - - *do.* *f* *f Allegramente.*

pleas'd surprise On her sweet lip dies . . How? who knows? How? who . .

*cres* - - - - *cen* - - - - *do.* *f* *f*

pleas'd surprise On her sweet lip dies How? who knows? How? who

*cres* - - - - *cen* - - - - *do.* *f* *f*

pleas'd surprise On her sweet lip dies . . How? who knows? How? who . .

*cres* - - - - *cen* - - - - *do.* *f* *f*

*cres* - - - - *cen* - - - - *do.* *f* *f*



est - ly dumb's her wheel. Mod - est - ly

est - ly dumb's her wheel. Modestly dumb, Modestly dumb, ...

est - ly dumb's her wheel. Mod - est - ly dumb,

est - ly dumb's her wheel. Modestly dumb, Modestly dumb, ...

This system contains six staves of music. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

*sempre dim al fine.*

dumb's her wheel, Modestly dumb's her wheel, Modest - ly dumb. . . .

*sempre dim al fine.*

*sempre dim al fine.*

Mod - est - ly dumb, Modestly dumb's her wheel, Modest - ly dumb. . . .

*sempre dim al fine.*

*sempre dim al fine.*

This system contains six staves of music. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. The music continues with a similar melodic and harmonic style, ending with a final cadence.

## LET THY MERCIFUL KINDNESS, O LORD.

J. BARNBY.

**SOPRANO.**

**ALTO.**

**TENOR.**

**BASS.**

*mf* Let Thy mer-ci-ful kind-ness, O Lord, be up-on

*mf* Let Thy mer-ci-ful kind-ness, O Lord, be up-on

*mf* Let Thy mer-ci-ful kind-ness, O Lord, be up-on

*mf* Let Thy mer-ci-ful kind-ness be up-on . . . . . us:

us: as we do put our trust in Thee, . . . our trust in

us: as we, as we . . . do put our trust, our trust in

us: as we do put our trust, . . . do put our trust in

. . . . as we . . . do put, . . . do put our trust in

*dim.* *pp*  
Thee. . . . Let Thy mer-ci-ful kind-ness be . . . . up-

*dim.* *pp*  
Thee, in Thee, Let Thy mer-ci-ful kind-ness, O Lord, be up-

*dim.* *pp*  
Thee. . . . Let Thy kind-ness, O Lord, be up-

*dim.* *pp*  
Thee, in Thee. Let Thy kind-ness be . . . . up-

- - on us: Like as we do put our trust, put our trust in

- - on us: Like as we do put our trust . . . . in

- - on us: Like as we do put our trust . . . . in

- - on us: as we do put our trust in

This system contains six staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Thee, . . . . Like as we do put our trust, . . . . our

Thee, . . . . as we do put our trust, our trust . .

Thee, . . . . as we do put our trust, our trust

Thee, as we do put . . . . our trust, our trust

This system contains six staves of music. The first three staves are vocal parts with lyrics. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4.



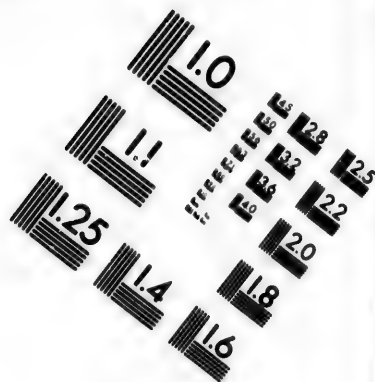
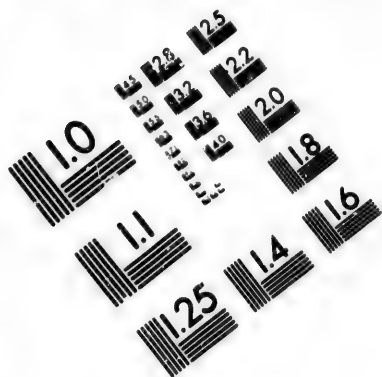
trust in Thee, as we do put our trust in Thee, in Thee, . . .  
 in Thee, Lord, . . . as  
 in Thee, . . . as we do trust in Thee, as  
 in Thee, . . . as we do trust in Thee, as

*crec - - cen - - do.* *dim.*  
*crec - - cen - - do.* *dim.*  
*crec - - cen - - do.* *dim.*  
*crec - - cen - - do.* *dim.*

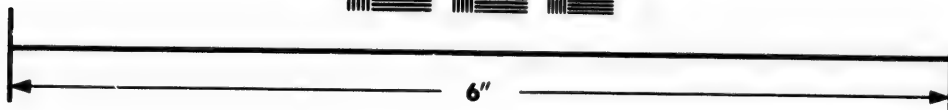
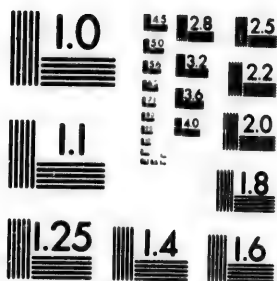
do trust in Thee. A - men, A - men.  
 we do trust in Thee. A - men, A - men.  
 we do trust in Thee. A - men, A - men.  
 we do trust in Thee. A - men, A - men.

*p rall. pp*  
*p rall. pp*  
*p rall. pp*  
*p rall. pp*





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## GRACE.

M. M.

Lord, bless the food be - fore us spread, And be Thou still our liv - ing head;  
Thy mercies, Lord, are large and free, Then may we not un-grate-ful be. A - MEN.

## GRACE.

M. M.

O God, who with the man-na fed, Who by the fie - ry pil - lar led,  
Feed us and lead us day by day: Per-mit us not from Thee to stray. A - MEN.

## GRACE.

M. M.

As - sembled at our fami - ly board, We ask Thy blessing, dear - est Lord;  
May soul and bod - y both be fed As heav'nward by Thy hand we're led. A - MEN.

## GRACE.

M. W. W. G.

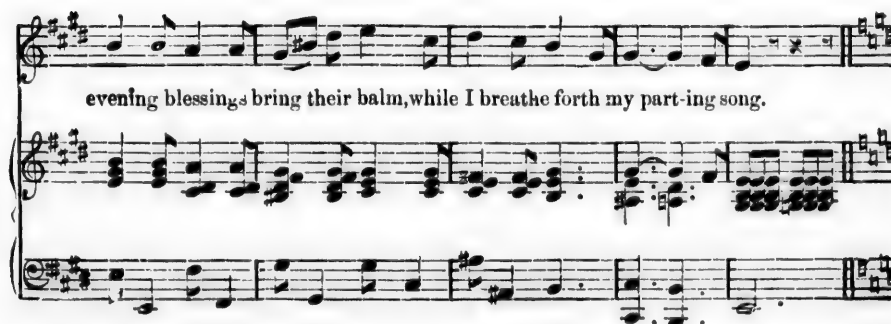
Give us this day our dai - ly bread; Let us with Thy rich grace be ev - er fed;

Accept our thanks for that we now receive, Make us in Thy rich graces still to live. AMEN.

# ETERNITY.

C. E. FLINTOFF.

W. D. HALL.

*Moderato.*



*Plus vite.*

Sink, thou bright sun, and sink, the day of this my

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'Plus vite.' The lyrics 'Sink, thou bright sun, and sink, the day of this my' are written below the vocal staff.

mor - tal life a - way. Flow, riv - er

This system contains the next two staves of music. The vocal line continues with the lyrics 'mor - tal life a - way. Flow, riv - er'. The piano accompaniment features a dense texture of chords.

on - ward to the sea ; . . . Time's stream, fare - well !

This system contains the next two staves of music. The vocal line concludes with the lyrics 'on - ward to the sea ; . . . Time's stream, fare - well !'. The piano accompaniment provides a steady harmonic support.

*Tempo Io.*

I drift from these, . . . I

*p* (L.H.)

This system contains the final two staves of music on the page. The tempo is marked 'Tempo Io.' The vocal line begins with the lyrics 'I drift from these, . . . I'. The piano accompaniment starts with a piano (*p*) dynamic and includes the marking '(L.H.)' for the left hand.

my drift from thee un-to the longed-for goal where I should be, . . . E - ter ni -

The first system of the musical score. It consists of three staves: a vocal line in treble clef with a key signature of two sharps (F# and C#), a piano accompaniment in treble clef with a dense chordal texture, and a bass line in bass clef. The lyrics 'my drift from thee un-to the longed-for goal where I should be, . . . E - ter ni -' are written below the vocal line.

- ty. Un - to the longed-for goal where I should be, Un - to the

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics '- ty. Un - to the longed-for goal where I should be, Un - to the' are written below the vocal line. The piano accompaniment features a consistent rhythmic pattern of eighth notes.

longed-for goal where I should be, . . . E - ter - ni -

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics 'longed-for goal where I should be, . . . E - ter - ni -' are written below the vocal line. The piano accompaniment continues with the same dense chordal texture. A 'Ped.' (pedal) marking with an asterisk is placed below the bass line.

ty. . . .

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics 'ty. . . .' are written below the vocal line. The piano accompaniment features a final chordal texture. A 'Ped.' (pedal) marking with an asterisk is placed below the bass line.

## SILVER BELLS OF MEMORY.

H. DALE.

H. DALE

*Andante con espressione.*

1 In the hush of ev - en -  
 2 Ma - - ny fac - es have grown  
 3 Now I seem to live once

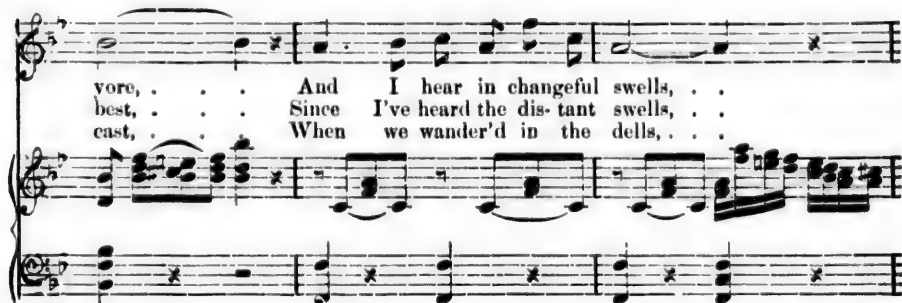
 The first system shows the vocal melody on a single staff and the piano accompaniment on two staves. The vocal line has three verses. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

tide, . . . Sit - ting by my cot - tage door, . . .  
 old, . . . Ma - ny forms been laid to rest, . . .  
 more, . . . All the dear de - light - ful past, . . .

 The second system continues the vocal melody and piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand.



Fan - cy soft - ly seems to glide . . . Backwards to the days of  
Un - der-neath the churchyard mould . . . Ones I loved the most and  
E'er the shadows long be - fore . . . Sun - ny skies had a - ver -



vore, . . . And I hear in changeful swells, . . .  
best, . . . Since I've heard the dis - tant swells, . . .  
cast, . . . When we wander'd in the dells, . . .



Sweetest tones of mel - o - dy, 'Tis the sound of silver  
loating on the winds to me, Low and sweet the silver  
linger'd in the flow'ry lea, List' - ning to the silver



bells, . . . Sil - ver bells of mem - o - ry. . .

*CHORUS.*

Sil - ver bells, Sil - ver bells, Sil - ver bells of mem - o -

- ry. . . . Sil - ver bells, Sil - ver bells,

Sil - ver bells of mem - o - ry.

## THE SONGS MY DARLING SANG.

FLORENCE L. CARTER.  
*Tranquillo.*

HARRISON MILLARD.



1 The wild rain is stead - i - ly fall - ing, . . . . And the  
 2 And tell me, my song - bird, my bless - ing, . . . . Have you  
 3 That heart is but wait - ing, my own one, . . . . To

des - o - late day . . is done; . . . . I am  
 found thro' the shad - ow and shine, . . . . A  
 pil - low thy dear head a - gain! . . . . And

think - ing to - night of my dar - - - ling, Who  
 hand that gave fond - er ca - - - ressing, Or  
 if it grows si - lent in wait - - - ing, Then



sang in the years that are gone. . . . O Or the  
kiss - es more lov - ing than mine? . . . I  
good - bye to sor - row and pain; . . . I

years! have you left her as joy - ous, . . . Her  
heart that was ten - der - er, tru - er . . . Than the  
know in the gold - en here - aft - er, . . . Thy

dear voice as ring - ing and free . . . As of  
one that was beat - ing for thee, . . . When you  
songs e - ven sweet - er will be, . . . Than they

old, when she sang in the twi - light, . . . With her  
sang to me, dar - ling, at twi - light, . . . With your  
were when you sang in the twi - light, . . . With your

head bend - ing low on my knee, . . . As of  
 head bend - ing low on my knee, . . . When you  
 head bend - ing low on my knee, . . . Than they

old when she sang in the twi - light, . . . With her  
 sang to me, dar - ling, at twi - light, . . . With your  
 were when you sang in the twi - light, . . . With your

head bend - ing low on my knee? . . .  
 head bend - ing low on my knee? . . .  
 head bend - ing low on my knee! . . .

("Home, Sweet Home.")

*tranquillo.*

## THE ROSE-BUSH.

W. CALDWELL.

FAUSTINA HASSE HODGES.

*Tempo di marcia.**p*

A child sleeps un - der a Rose - bush fair, The

M.O.

*f* *p* *p*

Ped. \*

bud swell out in the soft May air ; Sweetly it rests and on dream-wings flies, To

*pp* *pp*

play with the an - gels in Par - a - dise : And the years glide by.

*rit.* *a tempo.*

*rit.* *a tempo*

Sweetly it rests and on dream-wings flies, To play with the angels in Par - a - dise, To

*pp*

play with the an - gels in Par - a - dise, And the years glide by.

*ritard.*

*tempo 1mo.*

A maiden stands by the rose-bush fair, The dew-y blossoms perfume the air, She

*p*

presses her hand to her throbbing breast, With love's first wonderful rap - ture blest,

*p*

\* When sung by one voice, take the lower notes; when by two, the tenor takes the upper notes.

*rit.* *a tempo.*

And the years glide by. She presses her hand to her throbbing breast, With

*rit.* *pp*

Love's first wonderful rap- ture blest, With Love's first wonderful rap- ture blest,

*f*

*rit.* *p con espress.*

And the years glide by. A mother kneels by the rose- bush fair,

*p rit.* *pp* *p*

*pp*

Soft sigh the leaves in the evening air, Sorrowing thoughts of the past a - rise, And

*tr* *rit.* *p tempo.*

*rit.*  
tears of an - guish be - dim her eyes, And the years glide by.

*pp*

Sorrowing thoughts of the past a - rise, And tears of anguish be-dim her eyes,

*pp*

Tears of an - guish be-dim her eyes, And the years glide by.

*pp*

Naked and lone stands the rose-bush fair, Whirl'd are the leaves in the autumn air,

*mf* *f* *rit.*



*p* *lento.* *dim.*

Withered and dead they fall to the ground, And si - lent - ly cov - er a



*ral* *al fine.* *p*

new made mound, And the years glide by. Withered and dead they

*pp* *p*



fall to the ground, And si - lent - ly cov - er a new made mound, They



*pp*

si - lent - ly cov - er a new made mound, And the years glide by.

*pp*



## LITTLE WIFE NELLY.

"THE LIGHT OF MY HOME."

HARRY KENNEDY

*cre - cen - do.*

*f dim. rit.*

*p*

1 There's a lit - tle, white cottage, half hid by the trees, Where in summer the ros - es they  
2 On the floor there's a ba-by, that's just turning three, And the lit-tle voice whispers, "Come,

perfume the breeze ; And the song of the night-in - gale sing - ing its lay, Fills the  
Pa - pa, take me ;" Then a soft, silk - en arm round my neck is entwined, With a

*f*

woodland with mu - sic at close of the day. A lit - tle white face at the  
kiss from my Nel - ly, so good and so kind. I care not for rich - es while

*rit.*

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal staff. The piano part includes a 'rit.' (ritardando) marking.

win - dow is seen, 'Tis my wife's hap - py smile—of my heart she's the queen ; And I  
she's by my side, And I oft bless the day that I made her my bride ; For no

This system contains the second line of the song. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

always shall love her, wherever I roam, Lit - tle Nelly, the light of my home !  
matter what tri - als or sorrows may come, I shall always love Nel - ly, my own !

*f* *rit.*

This system contains the third line of the song. It includes a 'f' (forte) marking and a 'rit.' (ritardando) marking. The system concludes with a double bar line. The piano part features a final chord with a fermata.

## CHORUS.

SOPRANO.

Her eyes are like dia-monds, her face is so fair, And a

ALTO.

Her eyes are like dia-monds, her face is so fair, And a

TENOR. *mf*

Her eyes are like dia-monds, her face is so fair, And a

BASS.

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

lit - tle pale rose decks her bon-nie brown hair; Oh, I al-ways shall love her, wher-

- ev - er I roam, Lit - tle Nel - ly, the light of my home. . . .

- ev - er I roam, Lit - tle Nel - ly, the light of my home. . . .

*rit.*

- ev - er I roam, Lit - tle Nel - ly, the light of my home. . . .

## I'VE SOMETHING SWEET TO TELL YOU.

FRANCIS S. OSGOOD.

T. S. LLOYD

*Allegretto.*

*p* *mf*

*fz* *rit.*

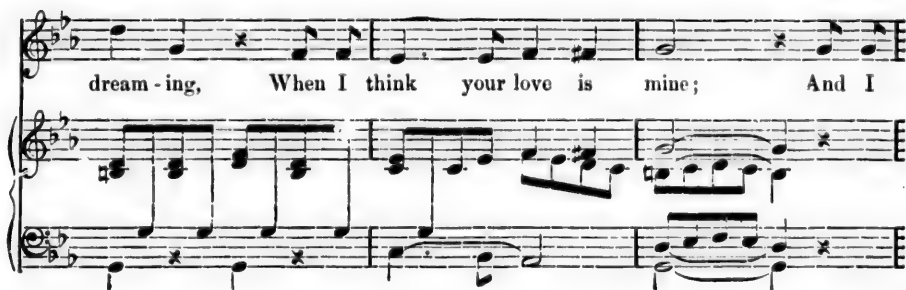
I've something sweet to tell you, But the se - cret you must

keep, And re - mem - ber if it is - n't right, I am

“talk - ing . . . in my . . . sleep.” For I know I am but



dream - ing, When I think your love is mine; And I



know they are but seem - ing, All the hopes that round me



shine. So re - mem - ber, when I tell you, What I





can no lon - ger keep, We are none of us re - spon - si - ble For

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "can no lon - ger keep, We are none of us re - spon - si - ble For".

what we . . . say in . . . sleep.

The second system continues the melody and accompaniment. The lyrics are: "what we . . . say in . . . sleep.".

My pret - ty se-cret's

The third system shows the vocal melody and piano accompaniment. The lyrics are: "My pret - ty se-cret's".

com - ing! Oh, list - en with your heart, And you shall hear . . it

The fourth system concludes the piece. The lyrics are: "com - ing! Oh, list - en with your heart, And you shall hear . . it".

For humming, So close 'twill make you . . . start, Oh,

shut your eyes so earn - - - est, Or

mine will wild - ly weep; I love you! I a -

- dore you! But "I'm talk - ing . . . in my . . . sleep."

## MY BOY, REMEMBER ME.

BAKER.

BAKER. By per.

*Moderato.*

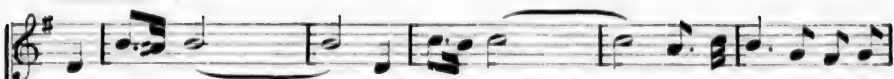
1. Long a-go in drear Decem - ber When the snow was fall-ing fast, Moth-er  
 2. Years are past, and I've been sail-ing O-ver life's tempest-ous sea, Still the  
 3. Af-ter years up-on the o - cean Those dear words came back again, And with

said, "My boy, remem-ber, I'm your friend while life shall last." I was leav- ing her un-  
 voice comes to me ringing, "John, my boy, re-mem-ber me." Early in the morn last  
 hon - est heart de-vo - tion Fain would see that face again. She is now with an-gels

heeding, For a life upon the sea, And she stood with heart-strings bleeding. Crying,  
 winter, Came a let - ter sealed black, Mother's dy - ing words so ten-der, "John, my  
 singing, From her toils and sorrows free, Still these words in me are ringing, "John, my

"John remember me." And she stood with heartstrings bleeding Crying, "John remember me,  
 son, to me come back." Mother's dying words so ten-der, "John, my son, to me come back."  
 boy, remember me." Still these words in me are ringing, "John, my boy, remember me."

**SOPRANO.**



Re - mem - ber, . . . . Re - mem - ber, . . . . John, my boy, re-member

**ALTO.**



Remember me, Remember me,

**TENOR.**



Remember me, Remember me, John, my boy, remember

**BASS.**



me; Oh, remember, Oh, remember! John, my boy, remember me.



me; Oh, remember! Oh, re-member! remember me.



me, remember; remember me, remember me.



## IT WAS A SONG MY MOTHER SANG.

VIC ERS. By ps.

*Moderato con espressa.*

1. Just now, while in the twilight roam - ing, There soft - ly came a - cross the  
 2. A - gain the night wind faintly brought me One more for - got tho' sweet re -

*dolce.*

bring, When, all at once, I knew it was . . . A song my mother used to sing. . .  
thing That I should think an angel sang. Those songs my mother used to sing. . .

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the melody for the first line of lyrics. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support with chords and moving lines.

Each note un - to my fan - cy seem'd . . . Some fad - ed joy or scene to

The second system continues the musical piece with three staves. The vocal line (top staff) carries the melody for the second line of lyrics. The piano accompaniment (middle and bottom staves) continues with chords and rhythmic patterns, maintaining the harmonic structure established in the first system.

bring, Of days, when at her side I heard, The songs my mother used to sing.

The third system concludes the musical piece on this page, consisting of three staves. The vocal line (top staff) finishes the melody with the final line of lyrics. The piano accompaniment (middle and bottom staves) provides the final harmonic support, ending with a double bar line.



## SOMEWHERE!

GEO. F. ROOT.

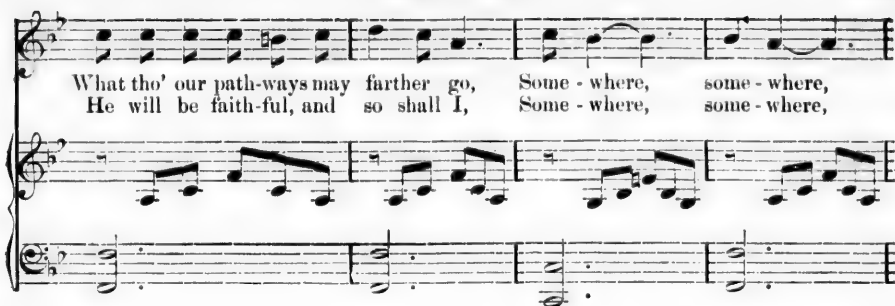
*Andantino.*

1 I am for one, and there's one for me, Some-where, some-where,  
 2 I am for one, and there's one for me, Some-where, some-where,

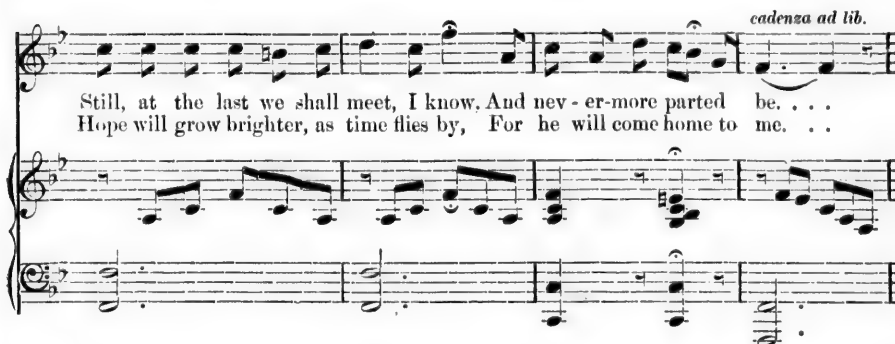
Whisper, ye breezes, of land and sea, And tell him I love him, where'er he be; O,  
 May be his face I shall nev - er see, Till, "o - ver the riv - er" we wan - der free; But

tell him I'm waiting for him a - lone, Some - where, some - where,  
 there for his com - ing my heart shall wait, Some - where, some - where,

Waiting and longing my king to own, From o - ver the dis - tant sea...  
 E'en to the steps of the pearl - y gate, Far o - ver the mys - tic sea...



What tho' our path-ways may farther go, Some - where, some - where,  
He will be faith-ful, and so shall I, Some - where, some - where,



*cadenza ad lib.*  
Still, at the last we shall meet, I know, And nev - er - more parted be. . . .  
Hope will grow brighter, as time flies by, For he will come home to me. . .



Yes, he is coming for me a - lone, Some - where, some - where,  
Yes, he is coming for me a - lone, Some - where, some - where,



And I am longing my king to own, From o - ver the si - lent sea. . . .  
And I am longing my king to own, From o - ver the mys - tic sea. . . .

## WORD OF GOD INCARNATE.

MOTETT FOR FIVE VOICES.

*1st SOPRANO.*  
*Adagio. p*

*CH. GOUNOD.*

*2d SOPRANO.*  
*ALTO. p*

*TENOR. p*

*BASS. p*

Word of God In - car - nate, Of the Bless - ed Vir - gin

Word of God In - car - nate, Of the Bless - ed Vir - gin

Word of God In - car - nate, Of the Bless - ed Vir - gin

Word of God In - car - nate, Of the Bless - ed Vir - gin

Ma - ry born, On the Cross Thy sa - cred Bod - y For us men with

Ma - ry born, On the Cross Thy sa - cred Bod - y For us men with

Ma - ry born, On the Cross Thy sa - cred Bod - y For us men with

Ma - ry born, On the Cross Thy sa - cred Bod - y For us men with

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*cres.* *dim.*

*p* *cres.* *dim.*  
 nails was torn, Thou for us men, for us men with nails wast  
*p* *cres.* *dim.*  
 nails was torn, Thou for us men, for us men with nails wast  
*p* *cres.* *dim.*  
 nails was torn, Thou for us men, for us men with nails wast  
*p* *cres.* *dim.*  
 nails was torn, Thou for us men, for us men with nails wast

*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,  
*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,  
*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,  
*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,  
*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,  
*pp*  
 torn; Cleanse us by the Blood and wa - ter, Stream-ing,

stream-ing from Thy pierc - ed side; Feed us with Thy Bod - y

stream-ing from Thy pierc - ed side; Feed us with Thy Bod - y

stream-ing from Thy pierc - ed side; Feed us with Thy Bod - y

bro - ken. Now, now, . . . and in death's a - go - ny!

bro - ken. Now, now, . . . and in death's a - go - ny!

bro - ken. Now, now, . . . and in death's a - go - ny!

*pp* *cres.* *f* Je - su,

*pp* *cres.* *f* O Je - su, hear us, O Je - su, spare us, O Je - su,

*pp* *cres.* *f* O Je - su, hear us, O Je - su, spare us, O Je - su,

*pp* *cres.* *f* O Je - su, hear us, O Je - su, spare us, O Je - su,

O Je - su, hear us, O Je - su, spare us, O Je - su,

*pp* *f*

Bless-ed Son of Ma - ry, Grant us, Grant us Thy mer - cy, Grant

Bless-ed Son of Ma - ry, Grant us, Grant us Thy mer - cy, Grant

Bless-ed Son of Ma . ry, Grant us, Grant us Thy mer - cy, Grant





## DEAR REFUGE.

R. R. BATTEE, ESQ. By per.

FIRST TENOR.

*Lento espr.**piu forte.*

1. Dear Re - fuge of the wea-ry, On Thee, when sorrows rise, When waves roll dark and

SECOND TENOR

2. When gloom-y doubts prevailing, I fear to call Thee mine, The springs of comfort

FIRST BASS.

*p**piu forte.*

3. Thy mer - cy-seat is o - pen; Here let my soul retreat, With humble faith at -

SECOND BASS.

drea-ry, My faint-ing hope re - lies. A sweet re-lief shall cheer me, In

fail-ing, And all my hopes de-cline, Where shall I flee, O Sa-viour? Thou

tend Thee, And wait be-neath Thy feet. Thy ear is ev - er read - y To

ev'-ry pain I feel, For Thou art ev - er near me, In all Thy grace to heal.

art my on-ly Trust; I'll cling more close-ly to Thee, When prostrate in the dust.

hear the mourner's prayer; O may I still find ac - cess, To breathe my sor-rows there!

## GUIDE ME, O THOU GREAT JEHOVAH!

FLOTOW.

1 Guide me, O Thou great Je - ho - vah! Pil-grim thro' this bar-ren  
 2 O - pen Thou the crys - tal fount - ain Whence the heal - ing streams do  
 3 When I tread the verge of Jor - dan, Bid the swell - ing stream sub-

land; I am weak, but Thou art might - y; Hold me with Thy  
 flow, Let the fie - ry, cloud - y pil - lar Lead me all my  
 - side; Death of death, and hell's de - struc - tion, Land me safe on

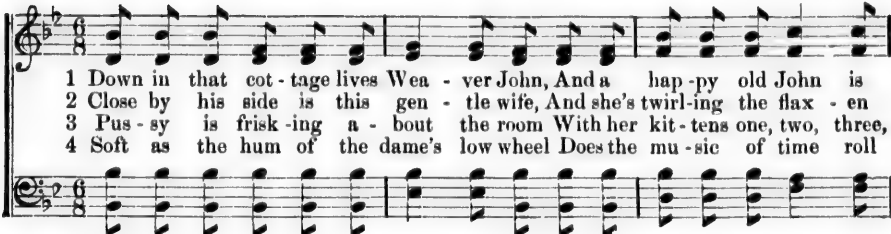
pow'r-ful hand; Bread of heav - en, Bread of heav - en, Feed me  
 jour - ney through; Strong De - liv - er, Strong De - liv - er, Be Thou  
 Canaan's side; Songs of prais - es, Songs of prais - es I will

till I want no more; Bread of heav - en, Bread of heav - en,  
 still my strength and shield; Strong De - liv - er, Strong De - liv - er,  
 ev - er give to thee; Songs of prais - es, Songs of prais - es

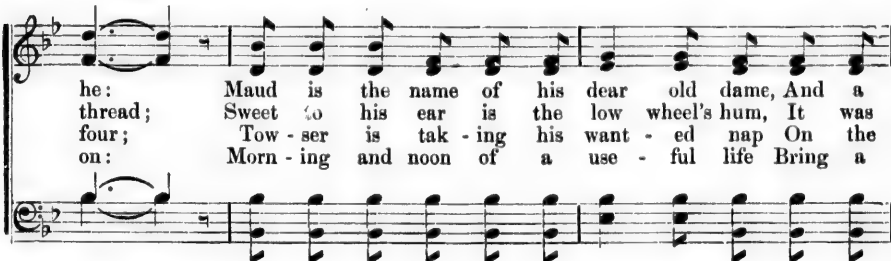
Feed me till I want no more, Feed me till I want no more.  
 Be Thou still my strength and shield, Be Thou still my strength and shield.  
 I will ev - er give to Thee, I will ev - er give to Thee.

## WEAVER JOHN.

B. R. H.

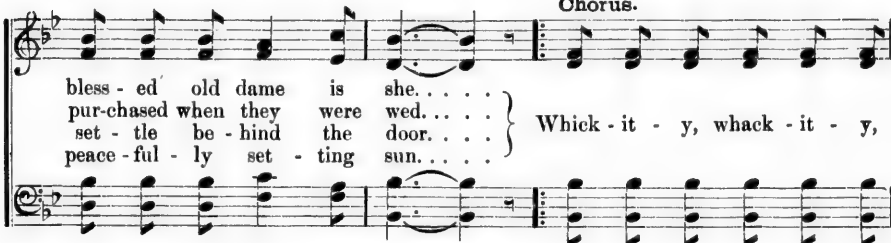


1 Down in that cot-tage lives Wea-ver John, And a hap-py old John is  
 2 Close by his side is this gen-tle wife, And she's twirl-ing the flax-en  
 3 Pus-sy is frisk-ing a-bout the room With her kit-tens one, two, three,  
 4 Soft as the hum of the dame's low wheel Does the mu-sic of time roll

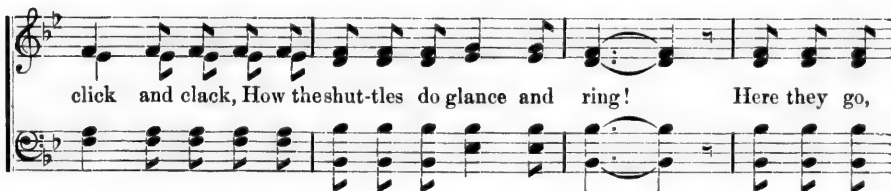


he: Maud is the name of his dear old dame, And a  
 thread; Sweet to his ear is the low wheel's hum, It was  
 four; Tow-ser is tak-ing his want-ed nap On the  
 on: Morn-ing and noon of a use-ful life Bring a


## Chorus.



bless-ed old dame is she. . . . }  
 pur-chased when they were wed. . . . }  
 set-tle be-hind the door. . . . } Whick-it-y, whack-it-y,  
 peace-ful-ly set-ting sun. . . . }



click and clack, How the shut-tles do glance and ring! Here they go,



there they go, forth and back, and a stac-ca-to song they sing.

## LOVELY, SILENT NIGHT.

C. H. G.

CHAS. H. GABRIEL.

1 How still is the hour of this calm, si-lent night, The moon's sil-ver  
 2 We wan-der a-down thro' the tall, murm'ring trees, And breathe in the  
 3 No hour of the day is so sweet and so still, No hour of the

beams fill our hearts with de-light; The zeph-yr's low song, and the  
 joys of the soft, balm-y breeze; The night-in-gale's song fills our  
 day can our bo-soms so fill With pleas-ure, and free-dom from

stars in the sky, Seem to whis-per to us of a sweet by-and-  
 hearts with de-light As we wan-der a-long in the sweet, si-lent  
 toil and from care, As the still, qui-et hour of a night calm and

- by, Yes, whis-per to us of a sweet by-and-  
 night, We wan-der a-long in the sweet, si-lent  
 fair, As the still, qui-et hour of a night calm and

- by. Lovely, si-lent night! Love-ly, si-lent night!  
 night. Lovely, si-lent night! Love-ly, si-lent night!  
 fair. Lovely, si-lent night! Love-ly, si-lent night!

## MY OLD COTTAGE HOME.

R. A. G.

R. A. GLENN

1 I am think - ing to-night of my old cot - tage home That  
 2 Ma - ny years have gone by since in pray'r there I knelt With  
 3 One by one they have gone from the old cot - tage home, On

stands on the brow of the hill, Where in life's ear - ly morn - ing I  
 dear ones a - round the old hearth; But my moth - er's sweet prayers in my  
 earth I shall meet them no more, But with them I shall meet round the

once lov'd to roam, But now all is qui - et and still. } Oh, my old cottage  
 heart still are felt, I'll treasure them up while on earth. }  
 beau - ti - ful throne, Where parting will come nevermore. } Oh, my old

home cot-tage home That stands on the brow of the hill, Where in  
 of the hill,

life's ear - ly morning I once lov'd to roam, But now all is qui - et and still.



## OH, ARE YE SLEEPING, MAGGIE?

G. F. ROOT.

*Moderato.*

CHORUS.



1 Dark and mirk - y is the night, And not a star shines thro' the car - rie,  
 2 Abuse my breath I din - na speak, For fear I'll rouse your wankrife daddie,  
 3 She oped the door and let him in, He cast a-side his dripping plaidie,

*D.S. al Fine*  
 Lightning flash is a' the light, And rift - ed woods roar wild and drearie.  
 Could's the blast up - on my cheek, Rise, oh, rise, my bon - nie las - sie!  
 Now blow your worst, ye blust'ring winds, Since Maggie, dear, I'm here beside ye.

*CHORUS for 3d verse.*  
 Now since you're waking, Mag - gie, Now since you're waking, Maggie,

What care I for how-let's cry, For bootrie bauk or war - lock craigie?

## "O LOVING HEART, TRUST ON!"

HENRY G. WATSON.

L. M. GOTTSCHALK.

The musical score is written for piano and voice. It consists of four systems of staves. The first system shows the piano introduction with a piano (*p*) dynamic marking. The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics "There are". The fourth system continues the vocal melody with the lyrics "thoughts which seem to come from heav - en To calm all pain, all pain and". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has two sharps (F# and C#), and the time signature is common time (C).

*p*

There are

thoughts which seem to come from heav - en To calm all pain, all pain and

strife, And dew falls on the parched flow'r To nourish

*cres.* it, to nourish it to life, *express.* There came to me a hap - py *dim.*

thought One morn, when hope seem'd gone, It whisper'd

*cres* low . . . *animato.* in accents sweet, *p rit.* it whisper'd low in ac - cents

*un poco piu lento.*

sweet: O lov-ing heart, trust on, trust on, One true heart

*armonioso.*

2 Ped.

beats for you a - lone! O loving heart, trust on, trust

on! O lov-ing heart, trust on, trust on!

*rit.* *p*

*f rit.*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The piano part has a treble and bass staff. The second system continues the vocal and piano parts. The third system also continues the vocal and piano parts, ending with a piano (p) and forte (f) dynamic marking and a ritardando (rit.) instruction. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'un poco piu lento.' and the mood is 'armonioso.' The piano part includes a '2 Ped.' marking, indicating the use of the second pedal.





The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal line.

gilds the night's dim clouds, Ere breaks, ere breaks the glorious  
day. . . . My soul is bath - ed in sun-shine. All  
gloom - y dreams are gone, For that happy thought, that happy  
thought, that hap - py thought still . . . . whispers : O lov - ing  
armonioso.

*f* *dim.* *f* *rit.* *p* *p*

"O LOVING HEART, TRUST ON!"

321

heart, trust on, trust on! One true heart beats for you a -

*f* *rit.*

- lone. O lov - ing heart, trust on, trust

*f* *rit.* *OSSIA.*  
heart..... trust on,..... trust on!

on! O lov-ing heart, trust on, trust on!

*f*

## A SISTER'S LOVE.

C. H. STOWE.

L. MARSHALL.

*Larghetto espressivo.*

1. When the last rays at  
 2. When fan - cy lifts her  
 3. Should sor - row cloud thy

twi - light's hour Fall gen - tly o'er the droop - ing flower, When  
 ra - diant wing, And morn - ing birds a - round thee sing; When  
 com - ing years, And bathe thy pros - pects all in tears, Re -

mist are gath' - ring on the hill Nor sound is heard save  
joy lights up thy beam - ing eye, And love's en - chant - ment  
- mem - ber, that the rain - bow's hue Is bright 'mid clouds and

mount - ain rill, Then hear the ech-o, whisp' - ring near, In  
too is nigh; When calm blue wa - ters round thee flow, Then  
sun - shine too; Re - mem - ber, tho' we're doomed to part, There

soft - est ac - cents to thine ear: I love thee, I  
hear thy sis - ter breath - ing low: I love thee, I  
lives one fond and faith - ful heart That loves her, That

love thee, I love thee, dear - est broth - er!  
love thee, I love thee, dear - est broth - er!  
loves her, That loves her dear - est broth - er!

## THE OLD STONE MILL.

WILL. M. S. BROWN.

*Larghetto.*

*dol.* *rit.* *p*

1 I look thro' the mist of the gath - er'd years To the Mill which my childhood  
2 'Tis ma - ny long years since last I saw The great, black wheel go

knew, In the whirr of whose ceaseless hum and roar My  
round, And its drip-ping floats slow rise and fall With their

*cres.*

youth in - to manhood grew ; The eaves are rot - ted and  
dull and splashing sound ; Yet the stream to - day still

dropping down, And the moss grows o - ver the door, . . . And its  
runs a - way, And it brings no good nor ill, . . . For its

*rit.* *D.C.*  
drowsy song has been si - lent long, For the grist that will come no more.  
tides may ebb, or its tides may flow, It matters not much to the Mill.  
*rit.*

- 3 'Twas there I wrought in honest toil  
Above the bubbling water,  
'Twas there I strove with falt'ring heart,  
And won the miller's daughter;  
We laid her to-day by the side of the Mill,  
'Tis where she wished to be ;  
And the years may come and the years may go,  
But she'll come no more to me.

- 4 The Mill and I are wrecks of time,  
Fast falling to decay,  
Its crumbling stones are green with mould,  
And I am bent and gray ;  
We've served the world for many years,  
How well, it knoweth best,  
And soon the Mill will totter down,  
And I be laid to rest.



# THE SWIFT HUNTER. QUARTETTE.

ARR. BY L. MARSHALL.

1st. TENOR.  
*Allegro moderato.*

1. Bright - ly speed the hours O'er the hunt-er's way, Free-dom blithely

2d. TENOR.

2. Alps on Alps as - cending, He with wake - fu! horn, Sport with la - bor

1st. BASS.

3. Sweet - ly to re - ward him, Then at day's soft wane, O what strains ac -

2d. BASS.

pours, There her dear - est lay. While the glad ech - oes vy - ing Thro'

blending, Hails the up - ward morn. While the glad ech - oes vy - ing Thro'

- cord him, Wel - come home a - gain. While the glad ech - oes vy - ing Thro'

all their wild reign, Sa - lute him, re - ply - ing, a - gain and a - gain.

all their wild reign, Sa - lute him, re - ply - ing, a - gain and a - gain.

all their wild reign, Sa - lute him, re - ply - ing, a - gain and a - gain.

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## O THOU, WHO MAKEST THE SUN TO RISE.

DR. LESLIE.

SOPRANO. *With much feeling.*

ALTO.

1. O Thou, who mak'st the sun to rise, Beam on my soul, il-  
 2. O Thou, whose blood was spilt to save Man's na - ture from a  
 3. O Thou, who wilt from Mon - archs part To dwell with - in the

TENOR.

BASS.

- lume mine eyes, And guide me through this world of care. The wand'ring a - tom  
 sec - ond grave, To share in whose re - deem - ing care. Want's low-liest child is  
 con - trite heart, And build thy - self a tem - ple there; O'er all my dull af -

Thou canst see, The fall - ing spar - rows mark'd by Thee; Then turning mer - cy's  
 not too mean, Guilt's dark - est vic - tim too un - clean; O thou wilt deign from  
 - fec - tions move, Fill ev' - ry soul with hum - ble love, And kind - ly stoop - ing

ear to me, O lis - ten! lis - ten! } Lis - ten to an  
 heav'n to lean, And lis - ten! lis - ten!  
 from a - bove, O lis - ten! lis - ten!

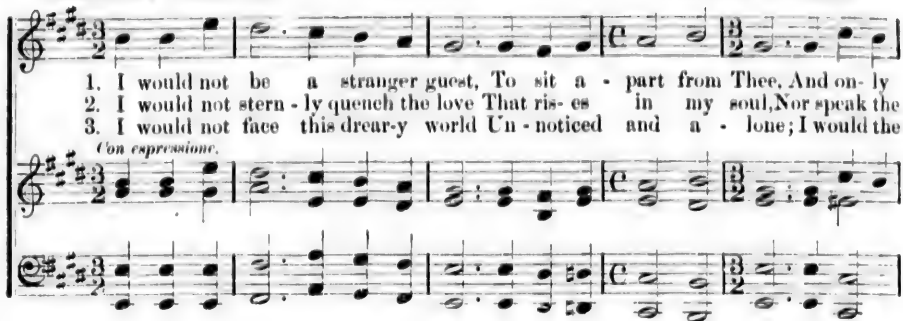
in - fant's prayer! Lis - ten! Lis - ten! Lis - ten to an infant's prayer!

## NEARER.

SACRED SONG.

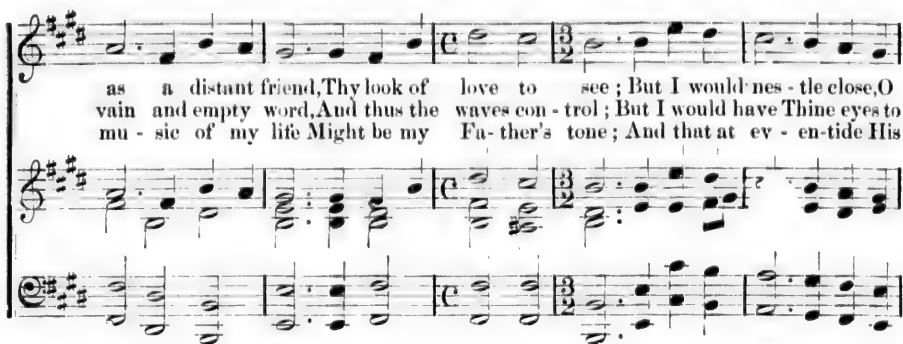
MARIANNE FARNINGHAM.

DR. H. T. LESLIE.




1. I would not be a stranger guest, To sit a - part from Thee, And on - ly  
 2. I would not stern - ly quench the love That ris - es in my soul, Nor speak the  
 3. I would not face this drear - y world Un - noticed and a - lone; I would the

*Con espressione.*



as a distant friend, Thy look of love to see; But I would nes - tle close, O  
 vain and empty word, And thus the waves con - trol; But I would have Thine eyes to  
 mu - sic of my life Might be my Fa - ther's tone; And that at ev - en - tide His



Lord, To where Thy loved ones be,  
 read And un - der - stand the whole.  
 voice Might speak me as His own.

*8va.*



## HARK! THE ANGELS' SONG IS SINGING.

DR. LESLIE.

**SOPRANO.**

**ALTO.**

1. Hark! the An - gels' song is sing - ing, Soft it falls up - on the ear,  
2. Lord, while these thy hosts are bless - ing, Prais - ing and a - dor - ing Thee,

**TENOR.**

**BASS.**

Joy with - in those hearts is springing, O'er re - pent - ant sin - ners here.  
Hum - bly we our sins con - fess - ing, Con - trite pen - i - tents would be.

Ju - bi - la - te! ju - bi - la - te! ju - bi - la - te! A - men.  
Ju - bi - la - te! ju - bi - la - te! ju - bi - la - te! A - men.

*pp* *p* *cres.*

Hush! the gates of Heav'n are bring - ing Sweet - est sounds that earth can hear.  
Then the glo - ry nev - er ceas - ing, All thy pardoning mer - cy see.

*f* *rall.* *pp*

Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! A - men. A - men.  
Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! A - men. A - men.

## THOU ART WITH ME, O MY FATHER.

SACRED PART TONG.

DR. LESLIE.

SOPRANO.

ALTO.

1. Thou art with me, O my Fa - ther, At ear - ly dawn of day; It  
 2. Thou art with me, O my Fa - ther, In the changing scenes of life, In  
 3. Thou art with me, O my Fa - ther, In the evening's dark'ning gloom; When

TENOR.

BASS.

is thy glo - ry bright-en-eth The up-ward streaming ray. It calls me by its  
 the low - li - ness of spir - it, In wea - ri - ness of strife. My suf - fer - ing, my  
 night enclouds the sleep - ing earth Thy pres - ence fills my room. The lit - tle stars bring

Unis.

love - li - ness To rise and worship Thee; I feel thy glo - rious pre - sence, Thy  
 com - fort - ings, Al - ter - nate at thy will; I trust Thee, O my Fa - ther, I  
 mes - sag - es Of kind - ness from a - bove; I love Thee, O my Fa - ther, I

face I may not see, I feel thy glorious presence, Tho' thy face I may not see.  
 trust Thee and am still, I trust Thee, O my Fa - ther, And I trust Thee and am still.  
 feel that Thou art love, I love Thee, O my Fa - ther, And I feel that Thou art love.

Sym.

cres. rall.

## THE BEAUTIFUL CITY.

**SOPRANO.**  
*Not too fast.*

A. A. JUDSCN.

**ALTO.**

1. There's a beau-ti-ful land far a-way from our sight, Where the  
2. To that beau-ti-ful land far up in the sky, The  
3. The Sav-iour says come, come chil-dren, to-day, Let

**TENOR.****BASS.**

sun e'er shines brightly, no dark-ness, no night Shall one mo-ment o'er-sha-dow its  
Sav-iour would have us all come when we die; Then let us be watch-ful and  
nouse the kind warning re-fuse to o-bey; Let all love and serve Him, ac-

plea-sure so free; Who will go to that beau-ti-ful cit-y with me?  
con-stant in pray'r, So that when done with earth we may sure-ly go there.  
-cept of "His rest;" Come to Je-sus, the Sav-iour, and ev-er be blest.

**REFRAIN.**

Who will go? Who will go? Go to that beau-ti-ful cit-y with me;

*Repeat Chorus ad lib.*

Who will go? Who will go? Go to that beau-ti-ful cit-y with me.



# BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

THOMAS MOORE.  
*Andantino.*



still be a - dor'd, as this mo - ment thou art, Let thy love - li - ness fade as it  
heart that has tru - ly lov'd, nev - er for - gets, But as tru - ly loves on to the

will, . . . . And a - round the dear ru - in each wish of my heart, Would en -  
close, . . . . As the sun - flow - er turns on her god, when he sets, The same

*pp*

- twine it - self ver - dant - ly still, . . . .  
look which she turn'd when he rose, . . . .

*pp* *mf*

*dim.* *p*

## THE MINSTREL-BOY.

THOMAS MOORE.

1. The Min-strel-boy to the war is gone, In the ranks of death you'll  
 2. The Min-strel fell! but the foe-man's chain Could not bring his proud soul

find him; His fa-ther's sword he has gird-ed on, And his wild harpelung be-  
 un-der; The harp he lov'd ne'er spoke a-gain, For he tore its cords a-

-hind him. "Land of song!" said the war-rior-bard, "Tho' all the world be-  
 -sun-der; And said, "No chains shall sul-ly thee, Thou soul of love and

trays thee, *One* sword, at least, thy rights shall guard, *One* faithful harp shall praise thee!"  
 bravery! Thy songs were made for the pure and free, They shall never sound in slavery!"

*dim.*

*f*

*f* *p*

*D.C.*

## LET ERIN REMEMBER THE DAYS OF OLD.

THOMAS MOORE.

1. Let E-rin re-mem-ber the days of old, Ere her faithless sons betray'd her; When  
2. On Lough Neagh's bank, as the fisherman strays, When the clear cold eve's declining, He

Ma-la-chi wore the col-lar of gold, Which he won from her proud in-va-der;  
sees the round tow'rs of oth-er days In the wave be-neath him shin-ing;

When her kings, with standard of green unfurl'd, Led the Red-Branch knights to danger;  
Thus shall mem'-ry oft-en, in dreams sublime, Catch a glimpse of the days that are over;

Ere the em'rald gem of the west-ern world Was set in the crown of a stran-ger.  
Thus sighing, look thro' the waves of time For the long-faded glories they cov-er.

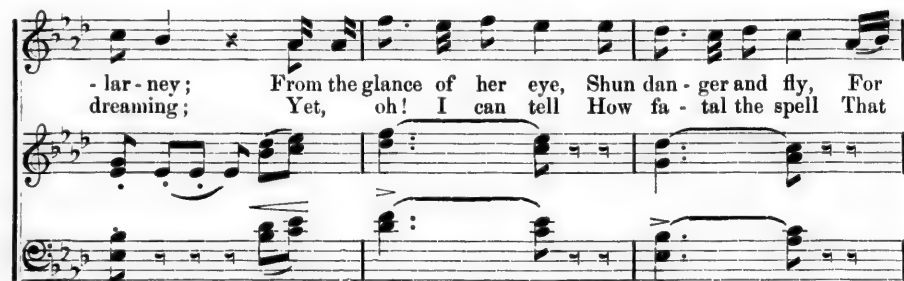
## KATE KEARNEY.

LADY MORGAN.

ALEXANDER LEE.



1. Oh, did you not hear of Kate Kearney?... She lives on the banks of Kill-  
 2. For that eye is so mod-est-ly beam-ing,... You ne'er think of mischief she's



3.  
 Oh! should you e'er meet this Kate Kearney,  
 Who lives on the banks of Killarney,  
 Beware of her smile,  
 For many a wile  
 Lies hid in the smile of Kate Kearney.

4.  
 Tho' she looks so bewitchingly simple,  
 Yet there's mischief in every dimple,  
 And who dares inhale,  
 He sighs spicy gale,  
 Must die by the breath of Kate Kearney.

## I'D MOURN THE HOPES THAT LEAVE ME.

THOMAS MOORE.  
*Andante con moto.*

1. I'd mourn the hopes that leave me, If thy smiles had left me, too; I'd
2. 'Tis not in fate to harm me, While fate leaves thy love to me; 'Tis
3. And tho' the hope be gone, love, That long spar-kled o'er our way, Oh!

weep when friends de-ceive me, If thou wert, like them, un-true. But  
not in joy to charm me, Un-less joy be shared with thee. One  
we shall jour-ney on, love, More safe-ly with-out its ray. Far

while I've thee be-fore me, With heart so warm and eyes so bright, No  
min-ute's dream-a-bout thee Were worth a long and end-less year Of  
bet-ter lights shall win me A-long the path I've yet to roam!—The

clouds can lin-ger o'er me, That smile turns them all to light.  
wak-ing bliss without thee, My own love, my on-ly dear!  
mind that burns within me, And pure smiles from thee at home.



## THE IRISH EXILE.

OLD MELODY.

*Andante con espressione.*

1. Oh! where has the ex-ile his  
2. Oh! when will the ex-ile re-

home? Oh! where has the ex-ile his home? Where the mountain is steep, Where the  
- turn? Oh! when will the ex-ile re-turn? When our hearts heave no sigh, When our

val - ley is deep, Where the waves of the O - hi - o foam; Where  
tears shall be dry, When E - rin no long - er shall mourn; When his

*D.S.*

no cheer-ing smile His woes may be-guile, Oh! there has the ex-ile his home.  
name we dis-own, When his mem'ry is gone, Oh! then will the ex-ile re - turn.

## ERIN! THE TEAR AND THE SMILE.

THOMAS MOORE.  
*Andante con espress.*

1. E - rin! the tear and the  
 2. E - rin! thy si - lent tear

smile in thine eyes      Blend like the rain - bow that hangs in thy  
 nev - er shall cease;      E - rin! thy lan - guid smile ne'er shall in-

skies!      Shin - ing thro'      sor - row's stream,      Sadd'ning thro' pleasure's beam,  
 - crease,      Till, like the      rain-bow's light,      Thy va - rious tints u - nite,

Thy suns with doubtful gleam Weep while they rise!  
 And form in Heaven's sight One arch of peace!

## MY GENTLE HARP.

THOMAS MOORE.  
*Andantino.*

1. My gen - tle Harp, once more I wak - en The sweetness of . . thy slumb'ring

strain; In tears our last fare-well was tak - en, And now in tears we meet a -

- gain. No light of joy hath o'er thee broken, But, like those Harps whose heav'nly

skill Of slav'-ry, dark as thine, hath spoken, Thou hang'st upon the wil-lows still.

2.

And yet, since last thy chord resounded,  
An hour of peace and triumph came,  
And many an ardent bosom bounded  
With hopes—that now are turned to shame.  
Yet even then, while peace was singing  
Her halcyon song o'er land and sea,  
Though joy and hope to others bringing,  
She only brought new tears to thee.

3.

Then, who can ask for notes of pleasure,  
My drooping Harp, from chords like thine?  
Alas, the lark's gay morning measure  
As ill would suit the swan's decline!  
Or how shall I, who love, who bless thee,  
Invoke thy breath for Freedom's strains,  
When ev'n the wreathes in which I dress thee  
Are sadly mixed—half flowers, half chains?

## THE MEETING OF THE WATERS.

THOMAS MOORE

*Andante molto espressivo.*

1. There is not in the wide world a val - ley so sweet, As that  
2. Yet it was not that na - ture had shed o'er the scene, Her

*pp*

vale in whose bos - om the bright wa - ters meet ; Oh ! the last rays of feel - ing and  
pur - est of crys - tal and bright - est of green ; 'Twas not her soft ma - gie of

life must de - part, Ere the bloom of that val - ley shall fade from my heart, Ere the  
streamlet or hill, Oh ! no - it was something more ex - qui - site still, Oh !

*ten.*

bloom of that val - ley shall fade from my heart.  
no - it was something more ex - qui - site still.

*pp mf dim.*

## REMEMBER NOW THY CREATOR.

DR. LESLIE.

*SOPRANO. Verse 1st time.*

*ALTO.*

*TENOR.*

*BASS.*

Re - mem - ber now thy Cre - a - tor in the days of thy youth,

In the days of thy youth, Re - mem - ber now, re - mem - ber now

thy Cre - a - tor in the days, the days of thy youth.

*Verse 1st time.*

While the e - vil days come not. Nor the years . . . draw

nigh when thou shalt say I have no pleas - ure, no

Re - mem - ber thy Cre - a - tor in the  
 plea - sure in them. Re - mem - ber thy Cre - a - tor in the  
 Re - mem - ber thy Cre -

days,  
 - a - tor in the days of thy youth. Fear God, and  
 - a - tor in the days,

**FULL CHORUS.**

keep his com - mand - ments, for this is the whole  
*cres.*

du - ty of man. Re - mem - ber thy Cre - a - tor. Fear  
*mf* *ff*  
*mf* *ff*

God and keep his com - mand - ments. A - men. A - men.  
*Slower.*



## THE SABBATH SONG.

DR. LESLIE.

*Joyously.*

1. Strains of mu - sic oft - en greet us, As we join the bus - y throng,  
 2. 'Tis a song of love and mer - cy, Speak - ing peace to all man - kind,  
 3. While I live, O, may I ev - er Love the ho - ly Sab - bath song,

But there's nothing half so sooth - ing, As the ho - ly Sab - bath song.  
 Tell - ing sin - ners, poor and need - y, Where the Sav - iour they may find.  
 And when death shall call me home - ward, Join it, with the heav'n - ly throng.

## CHORUS.

No fear of e - vil, no fear of wrong, While we can sing the Sab - bath song, The

Sab - bath song, the Sab - bath song, We love to sing the Sab - bath song.

## THE OPEN DOOR.

REV. A. B. EMMONS.

A. J. ABBEY.

1. I've wan - der'd, yes, wan - der'd a - far, I've ev - er been  
 2. I've plod - ded a wea - ri - some way, So rag - ged, and  
 3. And so on my jour - ney I'll go, I'll wan - der in

seek - ing a home, But now I stand at an o - pen door, O'er  
 lone - ly, and poor, But now I'm glad that at last I see Be-  
 sor - row no more, Through Christ I'll reach at the end, I know, My

## CHORUS.

which is written, "Come." } I'll en - ter that o - pen door, . .  
 - fore me an o - pen door. }  
 Fa - ther's o - pen door. } I'll en - ter that o - pen door,

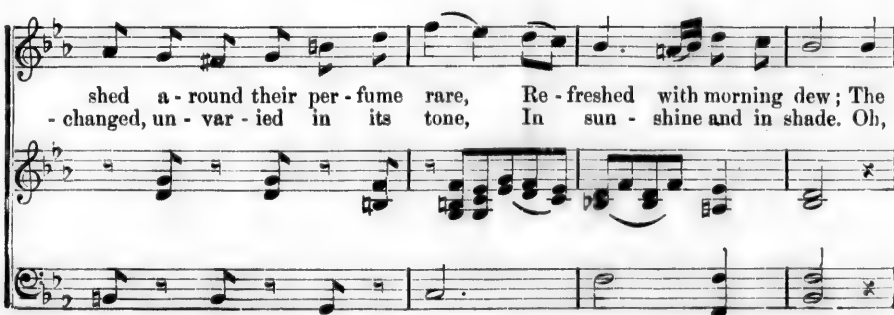
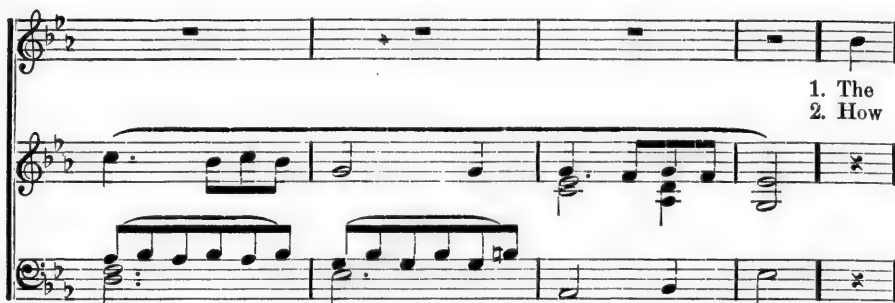
That o - pen, o - pen door, I'll wan - der nev - er  
 That o - pen door, I'll wan - der  
 That o - pen, o - pen door,

more, . . . I'll en - ter the o - pen door.  
 nev - er more,

## A MOTHER'S GENTLE LOVE.

M. SPENCER.  
*Moderato.*

A. LEE.



heart may weave in ma - ny spells, But one all else a -  
 where can dwell a pur - er spell As con - stant as the

*rall.*

- bove, A charm all o - ther charms ex - cels, A mother's gen - tle  
 dove, Oh, no af - fec - tion can ex - cel A mother's gen - tle

love, A moth - er's gen - tle love, A moth - er's gen - tle  
 love, A moth - er's gen - tle love, A moth - er's gen - tle

love.  
 love.

## AULD DAYS.

J. M. JOLLY.

*Moderato con espress.*

Piano introduction in 2/4 time, marked *Moderato con espress.* The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords and single notes.

*con espress.*

Vocal entry and piano accompaniment for the first two lines of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is *con espress.*

1 The mer-ry days of auld, how dear! We think up-on them  
2 The birds, the flow'rs, are still the same, And still, in win-try

Vocal and piano accompaniment for the third line of lyrics. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

al - ways; Let sor - row chill, or glad - ness cheer, We wan - der back to  
cauld days, We hail the bright do - mes - tic flame, That makes us like the

Vocal and piano accompaniment for the final line of lyrics. The vocal line concludes the piece, and the piano accompaniment provides a final harmonic setting.

auld days. The bon-nie birds, the laughing flow'rs, The lamb that in the  
auld days. Cauld in the gloomy grave they rest, The forms we pic - ture

fauld plays, We love to greet in sum - mer hours, They mind us of the }  
al - ways; The eyes we lov'd, the lips we press'd, These sanc - ti - fy the }

*pp*

auld days. The mer - ry days of auld, how dear! We think upon them al - ways; Let

sor - row chill, or glad - ness cheer, We wan - der back to auld days, We

wan - der back to auld days.

*f*



## THE LITTLE VOLUNTEERS.

*Joyous.*

1. Come, chil - dren, join our great com - mand, Our lead - er is both  
 2. We're for the front, with or - ders sealed, But still we know our  
 3. Then join our ar - my, don't de - lay, En - rol your names while

tried and true; We're march - ing on - ward to the land Be -  
 cause is right, Our Cap - tain leads us in the field, To  
 yet there's room, For vict' - ries crown us ev' - ry day, And

- yond the heav'n - ly sky of blue. } We're march - ing,  
 the er - ring sons of might. }  
 will till God shall call us home. } We're march - ing on, we're

march - ing, With cheer - ful heart we're march - ing on, Our  
 march - ing on,

ranks are firm, our steps are true, Our col - ors bright as heav'n - ly blue.

## EVERY DAY BLESSINGS.

MARIANNE FARNINGHAM.

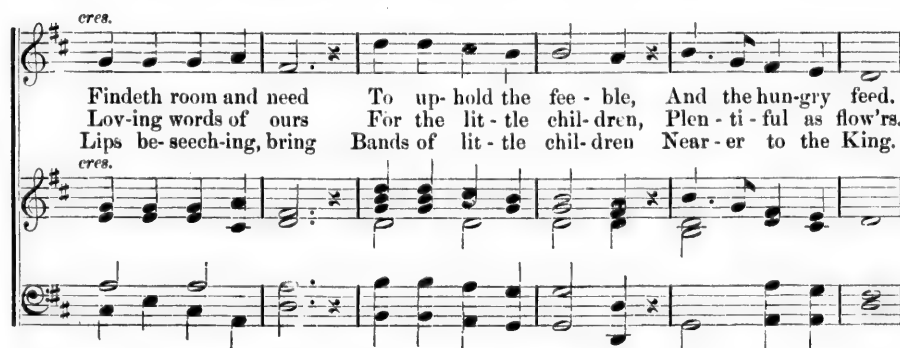
DR. LESLIE.



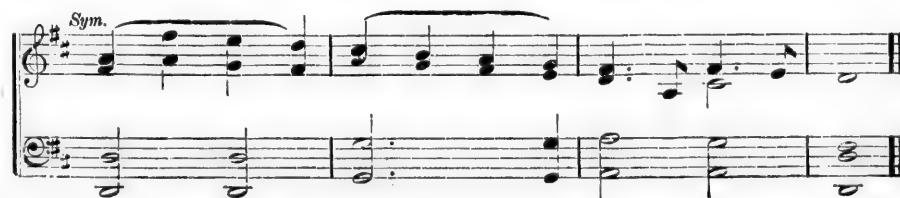
1. Ev' - ry day are drop - ping Bl ss-ings fresh from heav'n, Ev'-ry day good  
 2. Ev' - ry day are fall - ing Ten - der words of love, Soft - ly o'er our  
 3. Ev' - ry day yet near - er To the heav'nly home, An - gel hands are  
*With simplicity and expression.*



fav - or To our hands are giv'n. Ev' - ry day our kind - ness  
 spir - its From the Friend a - bove. Ev' - ry day are need - ed  
 lead - ing, Till God's peo - ple come. Ev' - ry day hands ea - ger,



Findeth room and need To up - hold the fee - ble, And the hun - gry feed.  
 Lov - ing words of ours For the lit - tle chil - dren, Plen - ti - ful as flow'rs.  
 Lips be - seech - ing, bring Bands of lit - tle chil - dren Near - er to the King.



## WOULDN'T YOU LIKE TO KNOW.

J. P. RICHARDSON.

E. REYLOFF.

*Allegretto quasi andantino. 3/8*

*p* *grazioso.*

1. "Who is it that comes to the gar - den gate, And  
 2. "What is it that makes you to seek in vain For  
 3. But time has pass'd, and ma - ny a change in the

*p*

sets up a whist - ling scream, When you're off and a -  
 things be - fore your eyes? And at ev - er - y  
 vil - lage is ea - si - ly seen; Yet a form with a

- way, so joy - ous and gay, As a beau - ti - ful fai - ry  
 knock, or stroke of the clock, You quick - ly as light - ning  
 face full of beau - ty and grace, Trips light - ly o - ver the

*rall.*

dream? Who is it that comes to the  
rise? Or per - chance at a sound you  
green; 'Tis she who did meet her true

*tempo.*

old back-door, At once at a sig - nal you go?"  
nim - bly dress, You say for a walk to go?"  
love at the gate, And a ti - ny ring doth show;

The maid - en sigh'd, then laugh - ing re - plied, "Well, wouldn't you like to  
The maid - en sigh'd, then smil - ing re - plied, "Well, wouldn't you like to  
She's now the bride, the joy, and the pride, Of—wouldn't you like to

*pp*

know? Well, would - n't you like to know?  
know? Well, would - n't you like to know?  
know? Of—would - n't you like to know?

*f*

*D.S.*

## NORAH, THE PRIDE OF KILDARE.

*Andante.* J. PARRY

1. As  
2. Wher-

beauteous as Flo - ra Is charming young Norah, The joy of my heart and the  
- e'er I may be, love, I'll ne'er for-get thee, love, Tho' beau-ties may smile, and

pride of Kil-dare; I ne'er will de-ceive her, For sad-ly 'twould grieve her, To  
try to en-snare; Yet noth-ing shall ev-er My heart from thine sev-er, Dear

*tr.*

find that I sigh'd for an-oth - er less fair; Her heart with truth teeming, Her  
No - rah, sweet Norah, the pride of Kil - dare. Thy heart with truth teeming, Thy

*espress.* *tr.*

eye with smiles beaming, What mor-tal could in-jure a blos-som so rare As  
eye with smiles beaming, What mor-tal could in-jure a blos-som so rare As

*dolce.*

No - rah, dear No - rah, the pride of Kil - dare? Oh, No - rah, dear No - rah, the  
No - rah, dear No - rah, the pride of Kil - dare? Oh, No - rah, dear No - rah, the

*p*

*ad lib.* *tr.*

pride of Kil - dare.  
pride of Kil - dare.

*colla voce.*



## THE GARDEN GATE.

T. CRAMPTON.

*Moderato.*  
*mf*

1. The day was spent, the moon shone bright, The  
 2. She paced the gar - den here and there, "as  
 3. She paced the gar - den here and there, The

vil - lage clock struck eight, Young Ma - ry has - tened  
 vil - lage clock struck nine, Which made young Ma - ry  
 vil - lage clock struck ten, Young Will - iam caught her

with de - light Un - to the gar - den gate; But  
 sigh and say, "You shan't, you shan't be mine! You  
 in his arms, No more to part a - gain; For

what was there to make her sad? The gate was there, but  
said you'd meet me here at eight, You ne'er shall keep nor  
he had bought the ring that day, And trav-elled fast a

not the lad! Which made young Ma-ry droop and sigh, "Was there  
make me wait, For I'll let all such crea-tures see They  
long, long way; Then how could Ma-ry cru-el prove, To

ev-er a poor girl half so sad as I?"  
nev-er shall make such a fool of me."  
ban-ish the lad she did dear-ly love?

4. Next morn the bells rang merrily,  
While from the garden gate,  
Young William and his blooming bride  
Stepped forth, with joy elate.  
Now oft the garden path she'll roam  
At eve, to welcome William home,  
She blesses the night when she did wait  
For her absent swain at the garden gate.

## KITTY OF COLERAINE.

T. CRAMPTON.

*Allegretto, mf*

 The piano introduction consists of two staves. The right hand plays a melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The left hand plays a harmonic accompaniment in bass clef. The tempo is marked 'Allegretto, mf'.

1. As beau - ti - ful Kit - ty one  
2. I sat down be - side her, and

 This system contains the first line of the song. It features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: '1. As beau - ti - ful Kit - ty one' and '2. I sat down be - side her, and'.

morn - ing was trip - ping With a pit - cher of milk from the  
gent - ly did chide her, That such tri - fling mis - for - tunes should

 This system contains the second line of the song. The vocal line continues the melody, and the piano accompaniment provides harmonic support. The lyrics are: 'morn - ing was trip - ping With a pit - cher of milk from the' and 'gent - ly did chide her, That such tri - fling mis - for - tunes should'.

fair of Cole - raine, When she saw me she stum - bled, the  
give her such pain; A kiss then I gave her, and

 This system contains the third line of the song. The vocal line concludes the phrase, and the piano accompaniment ends with a final chord. The lyrics are: 'fair of Cole - raine, When she saw me she stum - bled, the' and 'give her such pain; A kiss then I gave her, and'.

pitch - er it tum - bled, And all the sweet but - ter - milk  
ere I did leave her, She vowed for such pleas - ure she'd

wa - tered the plain; "Oh! what shall I do, now?" 'Twas look - ing at you, now, Sure,  
break it a - gain. 'Twas hay - mak - ing sea - son, I can't tell the rea - son, Mis-

*ritard.* *tempo.*  
sure such a pitch - er I'll ne'er meet a - gain; 'Twas the pride of my dai - ry, Oh!  
- for - tunes will nev - er come sin - gle 'tis plain, For ver - y soon aft - er poor

*ad lib.*  
Bar - ney McLea - ry, You're sent as a plague to the girls of Coleraime."  
Kit - ty's dis - as - ter, There was not a pitcher found whole in Coleraime.

## SIGH NO MORE, LADIES.

SHAKESPEARE.

T. CRAMPTON.

*p*

1. Sigh no more, la- dies, Ladies, sigh no more; Men were deceivers ev-er,  
2. Sing no more dit- ties, Ladies, sing no more Of dumps so dull and heav-y, Of

*p*

Men were de- ceiv - ers ev - er; One foot in sea, and one on  
dumps so dull and heav- y; The fraud of men was ev - er

*mf*

*p*

shore; To one thing constant nev - er, To one thing constant nev - er.  
so Since sum-mer first was leaf - y, Since sum-mer first was leaf - y.

*pp*

*f*

Then sigh not so, But let them go, And

*f*

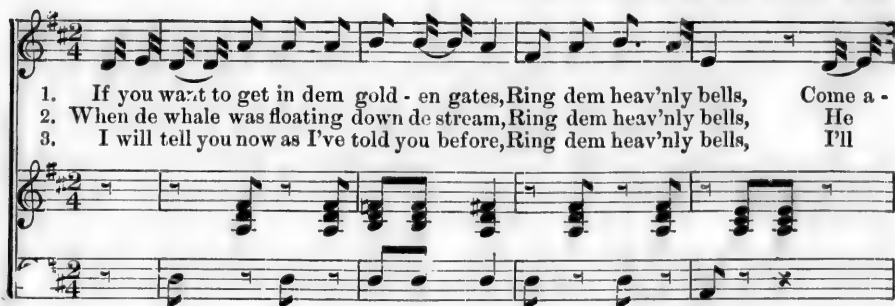
be you blithe and bon - ny, And be you blithe and bon - ny; Con-  
 - vert - ing all your sounds of woe, Con-vert - ing all your sounds of woe, To

hey non - ny, non - ny, Hey non - ny, non - ny, Hey non - ny,  
 non-ny, Hey non-ny, non-ny.



## RING DEM HEAVENLY BELLS.

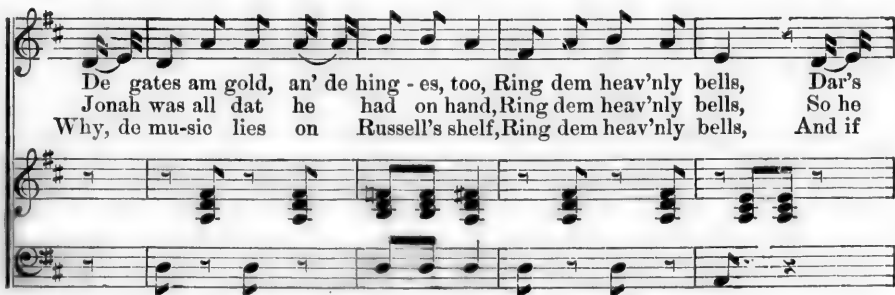
WORDS AND MUSIC BY SAM LUCAS. By ps.



1. If you want to get in dem gold - en gates, Ring dem heav'nly bells, Come a -  
 2. When de whale was floating down de stream, Ring dem heav'nly bells, He  
 3. I will tell you now as I've told you before, Ring dem heav'nly bells, I'll



long, broth - ers, and don't be late, Ring dem heav'nly bells;  
 swallowed up Jonah, and didn't he scream, Ring dem heav'nly bells;  
 sing this verse and I'll sing no more, Ring dem heav'nly bells;



De gates am gold, an' de hing - es, too, Ring dem heav'nly bells, Dar's  
 Jonah was all dat he had on hand, Ring dem heav'nly bells, So he  
 Why, de mu-sic lies on Russell's shelf, Ring dem heav'nly bells, And if



plen - ty of room for me and you, Ring dem heav'n-ly bells.  
 cast him o - ber on dry land, Ring dem heav'n-ly bells.  
 you want any more, sing it your -self, Ring dem heav'n-ly bells.

## CHORUS.

Gwine to ringer dem heav'nly bells, Gwine to ringer dem heav'nly bells, Gwine to  
ring-er dem heav'n-ly bells, good Lord, To call dem sin-ners home.

## 'TIS BIRDIE'S EVENING PRAYER.

ARTHUR W. FRENCH.

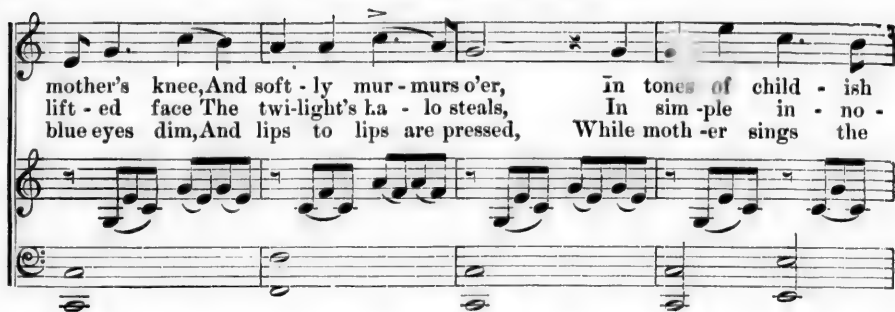
CHARLEY REA. By per.

*Andantino moderato.*

1. She kneels beside a  
2. A-round her fair up -  
3. Neath silk - en lash-es

*p* *cres.*

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mother's knee, And soft - ly mur - murs o'er, In tones of child - ish  
lift - ed face The twi - light's ka - lo steals, In sim - ple in - no -  
blue eyes dim, And lips to lips are pressed, While moth - er sings the



mel - o - dy, Her lit - tle pray'r once more. Be - yond the gold - en  
cence and grace As there she gent - ly kneels, As sweet and low as  
good - night hymn A - bove the snow - y nest. In dream - land too, while



gates of day To man - sions o - ver there, The  
song of birds Up - on the sum - mer air, So  
strays her feet 'Mid scenes so bright and fair, She



list - 'ning an - gels bear away Sweet Birdie's even - ing pray'r. God  
fall the ten - der whis - pered words Of Birdie's even - ing pray'r. God  
hears sweet voi - ces still repeat Her Birdie's even - ing pray'r. God

## CHORUS.

bless Ma-ma and Pa-pa too; Take me un - to Thy care, And

bless Ma-ma and Pa-pa too; Take me un - to Thy care, And

bless Ma-ma and Pa-pa too; Take me un - to Thy care, And

*rall.*  
guard and keep me while asleep; 'Tis Bird-ie's ev - 'ning pray'r.

*rall.*  
guard and keep me while asleep; 'Tis Bird-ie's ev - 'ning pray'r.

*rall.*  
guard and keep me while asleep; 'Tis Bird-ie's ev - 'ning pray'r.

*rall.*

## HAUL, TAUT AND BELAY.

COMMODORE WHITING.

C. J. MAREE.



1 We have a say - ing on the sea, "Haul, taut and be - lay;" When  
 2 And life's a sea o'er which we sail, "Haul, taut and be - lay!" Thro'

 The first vocal entry is written in G major and 6/8 time. It consists of a single line of music with a treble clef, containing the first two lines of the lyrics.

all is fair and bright and we Haul, taut and be -  
 many a calm and many a gale, Haul, taut and be -

 The second vocal entry continues the melody from the first entry, with the lyrics "all is fair and bright and we Haul, taut and be -" and "many a calm and many a gale, Haul, taut and be -".

- lay! When ev' - ry sail, a - low or high, Is  
 - lay! And when we find a Pi - lot true, Who

 The third vocal entry continues the melody, with the lyrics "- lay! When ev' - ry sail, a - low or high, Is" and "- lay! And when we find a Pi - lot true, Who".

# HAUL, TAUT AND BELAY.

draw - ing stead - y, full and by, We on - ward speed and  
knows ex - act - ly what to do, To take us safe our

cheer - ly cry: } Why Haul, haul, taut and be - lay! We  
voy - age through,

have a say - ing on the sea, "Haul, taut and be - lay; When

all is fair and bright and we Haul, haul, taut and be - lay!"



## SENTENCE.—"COME UNTO ME."

FOR MALE VOICES.

L. MARSHALL, by per.

*Legato.*

Come un - to me, un - to me, all ye that la - bor and are

*pp Slow. tempo.*

heav - y la - den, and I will give you rest, will give you rest; take my yoke up -

*pp slow. mp tempo.*

- on you and learn of me, and learn of me, for I am meek and

*cres. dim.*

low - ly of heart, and ye shall find rest un - to your souls,

*sol. cres. p*

For my yoke is ea - sy and my bur - den is light, my yoke is

*ea - sy and my bur - den is light, my bur - den is light.*  
*Tutti. p dim.*  
 ea - sy and my bur - den is light.  
 ea - sy and my bur - den is light, my bur - den is light.  
 ea - sy and my bur - den is light.

# YE'LL SOON BE GANGING AWA'.

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SMITHERS. By v. 4

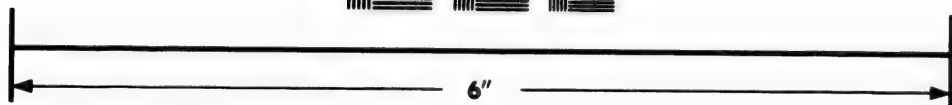
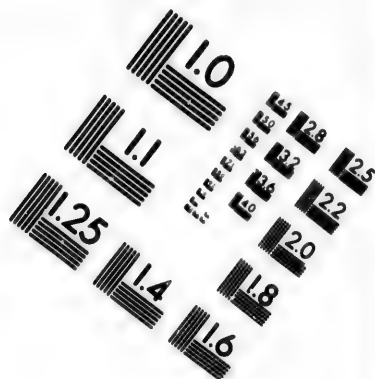
1. Tell me not that
2. If one word of
3. Tell me that you

you must leave us, Leave these bonny banks and braes, For your absence, love, will grieve us  
mine, sweet lassie, Could induce thee to re-main, Yet, my love, I could not ask thee,  
will return, love, Wi' the Springtime and the flow'rs; Oh! for you my heart will burn, love,

Thro' the dreary win-ter days. In the town there're many las-sies But for ye I'd  
Tho' the parting gie's me pain. Go; I'll try and not be lanely, Tho' the tri-al  
And will count the drea-ry hours; For thy smile one heart will wait, love, Lis-ten for thy

gie them a'; And my heart is sair wi' thinking, Ye'll be ganging soon a -wa'.  
will be a', For my heart is sair wi' thinking, Ye'll be ganging soon a -wa'.  
soft foot fa', Sadly wait for that sweet time when Ye'll not be ganging soon a -wa'.





# Photographic Sciences Corporation

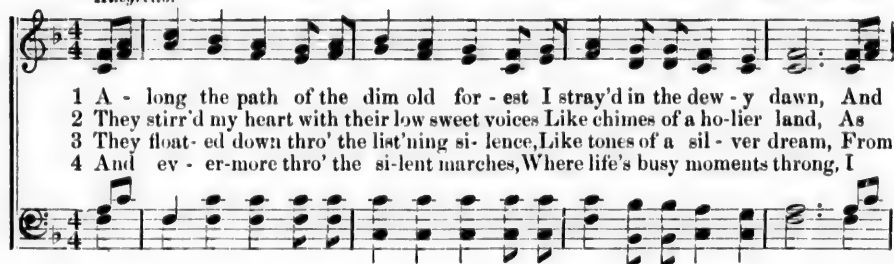
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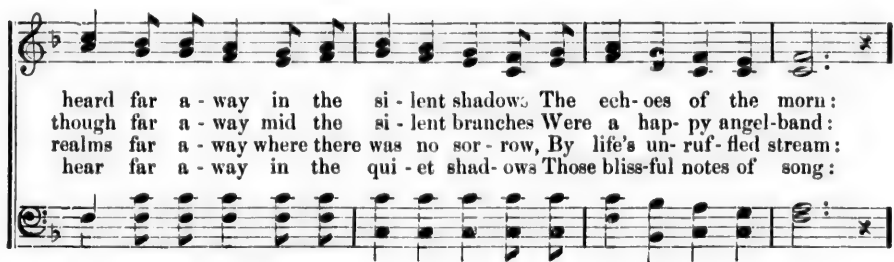
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## FOREST ECHOES.

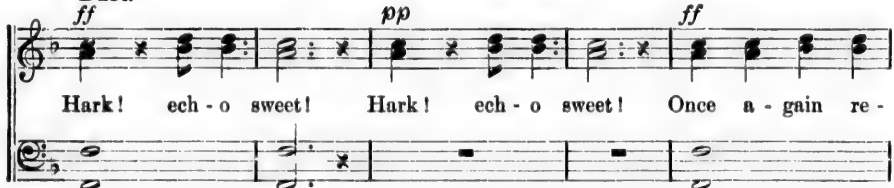
GEO. F. ROOT.

*Allegretto.*



1 A - long the path of the dim old for - est I stray'd in the dew - y dawn, And  
 2 They stir'd my heart with their low sweet voices Like chimes of a ho - lier land, As  
 3 They float - ed down thro' the list'ning si - lence, Like tones of a sil - ver dream, From  
 4 And ev - er - more thro' the si - lent marches, Where life's busy moments throng, I



heard far a - way in the si - lent shadows The ech - oes of the morn :  
 though far a - way mid the si - lent branches Were a hap - py angel - band :  
 realms far a - way where there was no sor - row, By life's un - ruf - fled stream :  
 hear far a - way in the qui - et shad - ows Those bliss - ful notes of song :

*Duet.*


*ff* Hark! ech - o sweet! *pp* Hark! ech - o sweet! *ff* Once a - gain re -



*pp* - ply! Once a - gain re - ply! *ff* Ech - o, *pp* Ech - o,



*ff* Ech - o, *pp* Ech - o, *ff* Ech - o! sweet good - bye, *pp* Ech - o, sweet good - bye!



# MY GRANDFATHER.

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L. COMPTON.  
*Moderato.*

L. COMPTON.

1 My grand-fa-ther had a ver-y fine farm, And a ver-y fine stock had  
2 My grand-fa-ther had some ver-y fine dogs, Some ver-y fine dogs had

he, With a quack, quack here, and a quack, quack there, With a  
he, With a bow, wow here, and a bow, wow there, With a

1 cackle, cackle here, and a cackle, cackle there, Oh, come a-long boys, oh,  
2 cackle, cackle here, and a cackle, cackle there, With a :||  
||: quack, quack here, and a quack, quack there, Oh, come a-long boys, oh,

come a-long girls to the mer-ry green fields a-way.  
come a-long girls to the mer-ry green fields a-way.

3 My grandfather had some very fine sheep,  
Some very fine sheep had he,  
With a bah, bah here, and a bah, bah there,  
With a bow, wow here, etc.,  
With a cackle, cackle here, etc.,  
With a quack, quack here, etc.,  
Oh, come along boys, etc.

4 My grandfather had some very fine cows,  
Some very fine cows had he,  
With a moo, moo here, and a moo, moo there,  
With a bah, bah here, etc.,  
With a bow, wow here, etc.,  
With a cackle, cackle here, etc.,  
With a quack, quack here, etc.,  
Oh, come along boys, etc.

5 My grandfather had some very fine pigs,  
Some very fine pigs had he,  
With a quee, quee here, and a quee, quee there,  
With a moo, moo here, etc.,  
With a bah, bah here, etc.,  
With a bow, wow here, etc.,  
With a cackle, cackle here, etc.,  
With a quack, quack here, etc.,  
Oh, come along boys, etc.

6 My grandfather had some very fine birds,  
Some very fine birds had he,  
With a caw, caw here, and a caw, caw there,  
With a quee, quee here, etc.,  
With a moo, moo here, etc.,  
With a bah, bah here, etc.,  
With a bow, wow here, etc.,  
With a cackle, cackle here, etc.,  
With a quack, quack here, etc.,  
Oh, come along boys, etc.

## I WILL ARISE.

SOPRANO.

DR. LESLIE.

*mf*  
 ALTO.  
 I will a - rise, I will a - rise, and go to my Fa - ther,  
 TENOR.  
 BASS.

*f*  
 I will a - rise, I will a - rise, and go to my  
*f*

*p* SOPRANOES.  
 Fa - ther, And will say un - to Him, Fa - ther, I have sin - ned,  
 Org. Ped.

*cres.*  
 Fa - ther, I have sin - ned a - gainst Heav'n and be - fore Thee, Be -

- fore Thee I have sin - ned, And am no more wor - thy to be

*f*

call - ed thy son. I have sin - ned a - gainst Heav'n and be -

- fore Thee, And am no more wor - thy to be

*pp* *p*

call - ed Thy son. I have sin - ned, I have sin - ned, my

*mf* *mf*

Fa - - ther, my Fa - ther, I have sin - ned a - gainst

*Slower.* *pp* *pp*

Heav'n and be - fore Thee, my Fa - ther, my Fa - - ther.

## MINSTRELS THREE.

TRIO FOR LADIES' VOICES.

M. P. KING.

*Allegretto.*

*mf*

*1st VOICE.*

*p*

Minstrels three, La-dy, are we, Hither we come far o- ver the sea With

*2d VOICE.*

*p*

Minstrels three, La-dy, are we, Hither we come far o- ver the sea With

*3d VOICE.*

*p*

Minstrels three, La-dy, are we, Hither we come far o- ver the sea With

jest and with glee, And with min-strel-sy, From sor-row and care your

jest and with glee, And with min-strel-sy, From sor-row and care your

jest and with glee, And with min-strel-sy, From sor-row and care your

*f*

souls to free. Min-strels three, La-dy, are we, Hither we come far

souls to free. Min-strels three, La-dy, are we, Hither we come far

souls to free. Min-strels three, La-dy, are we, Hither we come far

*p*

o - ver the sea, With jest and with glee And with min - strel - sy, From

o - ver the sea, With jest and with glee And with min - strel - sy, From

o - ver the sea, With jest and with glee And with min - strel - sy, From

*f*

This system contains four staves of music. The first three are vocal staves with lyrics. The fourth is a bass line. Dynamics include *f* (forte) at the beginning of each vocal line and in the bass line.

sor-row and care your souls to free.

sor-row and care your souls to free.

sor-row and care your souls to free.

*1st time.*

*1st time.*

*1st time.*

This system contains five staves of music. The first three are vocal staves with lyrics. The fourth is a vocal staff with a repeat sign and the instruction *1st time.* The fifth is a bass line. Dynamics include *f* (forte) at the beginning of each vocal line.



SOLO.

Songs of love your heart . . . shall move, . . .

Shall swell on your ear,

Shall swell on your ear,

*f* Songs of war and chiv - al - ry Shall swell on your ear,

swell on your ear; Then wel-come us here, And mu-sic and mirth your

swell on your ear; Then wel-come us here, And mu-sic and mirth your

swell on your ear; Then wel-come us here, And mu-sic and mirth your

The first system of the musical score for three voices and piano. It consists of five staves. The top three staves are for voices, each with a treble clef and a key signature of one sharp (F#). The bottom two staves are for piano accompaniment, with a bass clef and the same key signature. The lyrics are repeated three times, each time starting with a 'swell' on the first staff. The music is marked with a mezzo-forte (*mf*) dynamic.

guer - don, your guer - don shall be, your guer - don shall be.

guer - don, your guer - don shall be, your guer - don shall be.

guer - don, your guer - don shall be, your guer - don shall be.

guer - don, your guer - don shall be, your guer - don shall be.

The second system of the musical score, continuing from the first. It also consists of five staves. The lyrics are repeated four times. The music is marked with a crescendo (*cres.*) and a rallentando (*rall.*) dynamic. The system ends with a repeat sign. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*2d time, and end. ff*

Souls to free; With jest and with glee And with minstrelsy Your souls, your

*2d time, and end. ff*

Souls to free; With jest and with glee And with minstrelsy Your souls, your

*2d time, and end. ff*

Souls to free; With jest and with glee And with minstrelsy Your souls, your

*ff*

Repeat. &amp;

be.

souls to free.

be.

souls to free

be.

souls to free.

## THE WELCOME MEETING.

## MALE QUARTETTE

L. MARSHALL.

1st. TENOR.  
*Allegretto.*1 Welcome! welcome! wel-come is this meet-ing Which with joy hath fill'd each  
2d. TENOR.2 Cheerful, cheerful, cheer-ful be our voi-ces, Met a pleas-ant hour to  
1st. BASS.

2d. BASS.

breast, Friends ac-cept our hon-est greet-ing, Welcome here to ev'-ry guest.

spend, Let the glee be sweet and mel-low, Here in har-mo-ny we blend.

Life has not a great-er treas-ure Than the friend whose love we gain,  
*rit.*Life is ev-er worth en-joy-ing With a friend whose heart is true,  
*rit.*

Ab-sence pains, but sweet-er is the pleas-ure, When at last we meet a-gain.  
*a tempo.*  
 Care be gone! no more, no more an-oy - ing, Friendship here we treas-ure you.  
*a tempo.*

Welcome! *ff* welcome! *f* Now we all re - joice . . . . With  
 Welcome! welcome! welcome! Now we all re - joice  
*ff*  
 Welcome! Now we all re - joice . . . . With

cheer - ful heart and voice, . . . . . For here at last, for  
 With cheer-ful heart and voice, *p*  
 cheer- ful heart and voice, . . . . . For here at last, for

here at last we meet a - gain. May we ev - er thus u - nite to -

here at last we meet a - gain. May we ev - er thus u - nite to -

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation for the first system, with lyrics written below the notes. A dynamic marking 'f' (forte) is placed above the first measure of the upper staff.

- geth - er, And on - ly part, and on - ly part to meet a - gain. May we ev - er

- geth - er, And on - ly part to meet a - gain. May we ev - er

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation for the second system, with lyrics written below the notes. A dynamic marking 'f' (forte) is placed above the first measure of the upper staff.

thus u - nite to - geth - er, And on - ly part, and on - ly part to meet a - gain.

thus u - nite to - geth - er, And on - ly part to meet a - gain.

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. Both staves contain musical notation for the third system, with lyrics written below the notes. A dynamic marking 'rit.' (ritardando) is placed above the first measure of the upper staff.



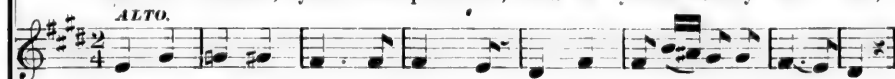
## PRAYER FROM DER FREISCHÜTZ.

SOPRANO.  
*Adagio.*

WEBER.



1. Gen- tle measure, hymn'd with plea- sure, Float to yonder star-ry az - ure ;



TENOR.



2. Theeward tend-ing, see me bend-ing, Lord, with-out first cause or end - ing ;

BASS.



Song with-in yon Heav'ns do - min-ion, Waft my pray'r on seraph's pin - ion !



So that dan - ger be . . a stran - ger, Send Thine angel-guards, Aven - ger.



## EV'RY BULLET HAS ITS BILLET.

H. R. BISHOP.

*Con spirito.*  
*f*

1. I'm a tough true-heart-ed sail-or, Care-less, and all that, d'ye see;  
3. We who brave the bri-ny o-ocean Nev-er flinch 'cause dan-ger's nigh;

*p*

Nev-er at the times a rail-er, What is time or tide to me?  
Griev-ing, boys, is all a no-tion, We bid fear and dan-ger fly;

All must die when fate shall will it, Prov - i - dence or-  
Send the cheer round, mind don't spoil it; Cheer! nor heed the

*f* *p*

- dains it so; } Ev - ry bul - let has its bil - let;  
com - ing foe; }

*f* *p largo.* *ff* *pp*

*f* *Cheerfully.* *p*  
Man the boat, boys, Yo, heave ho! Yo, heave ho! Yo, heave ho!

*f* *p*

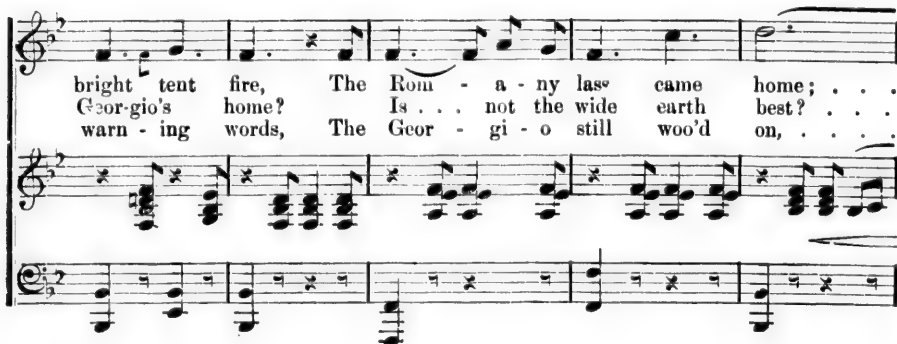
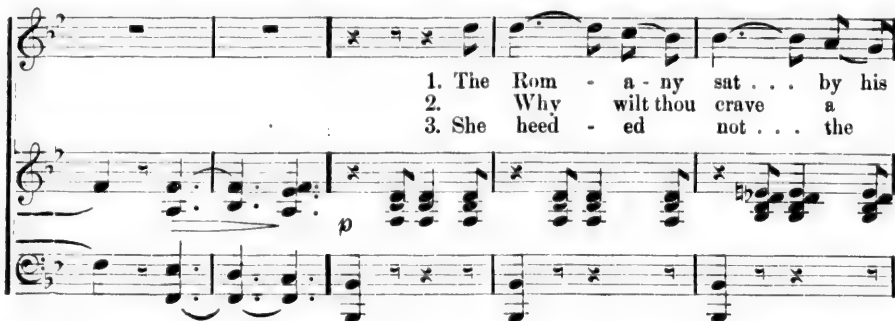
*f*  
Man the boat, boys, Yo, heave ho!

*f* *sf*

## THE ROMANY LASS.

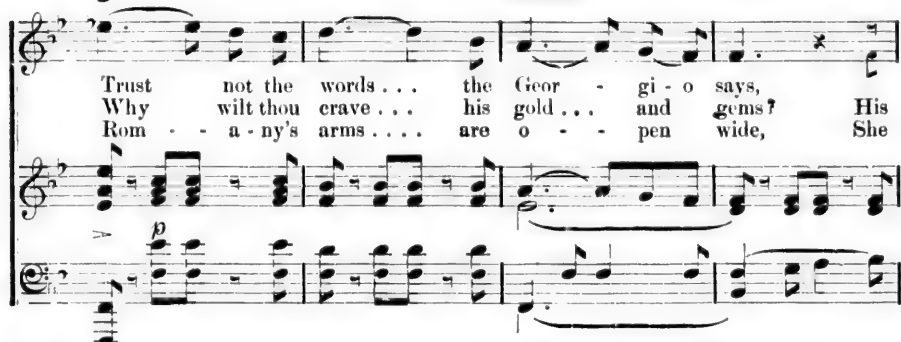
F. E. WEATHERLY.  
*Allegro deciso.*

STEPHEN ADAMS.





love, 'Tis sad when thou wilt roam; . . . . .  
 love, To light thee to thy rest; . . . . .  
 fix'd, And her faith - less lov - er gone; . . . . . But the



Trust not the words . . . the Geor - gi - o says, His  
 Why wilt thou crave . . . his gold . . . and gems? She  
 Rom - a - ny's arms . . . are o - - - pen wide,



Trust not his shin - ing gold;  
 words . . . are false as fine;  
 hears . . . him call her name; . . . . . "O



His . . . ways and ours still lie a - part,  
 Thou . . . hast no need of gems, my love, With  
 Rom - a - ny lass, come back to me, For I

As . . . . in the days . . . of old . . . } The  
 those . . . bright eyes . . . of thine . . . }  
 love . . . thee still . . . the same ! " }

*rall.*

hawk un - to the o - - - pen sky, . . . . The

red deer to . . . the wold, . . . . The

*f*

*allargando.* 1st & 2d time.

Rom - a - ny lass for the Rom - a - ny lad, As . . in the

*f* *colta voce.*



*3d time.*

days . . of old. . . . lass . . . for the Rom - a - ny

*ff*

lad, As . . . in the days of old; . . .

*allargando.*

The Rom - a - ny lass for the Rom - a - ny

*f*

lad, As . . . in the days . . . of old!

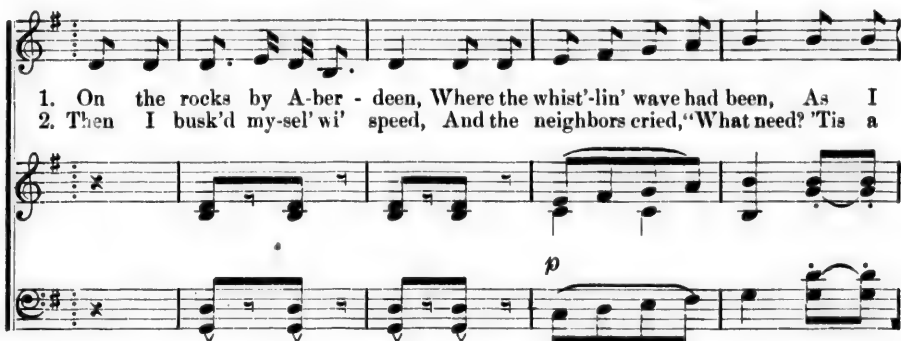
*colla voce.*

*ff*

## ON THE ROCKS BY ABERDEEN.

JEAN INGELOW.  
*Andante con mo'co.*

A. SCOTT GATTY.



west, And I ran with joy op - prest—Ay, and took out all my best, my  
sair, What's the good tho' I be fair, For thou'lt nev - er see me mair, Man

*cres.* *p*

*colla voce.* *cres.* *p*

1st time.

dear - - - ie.

*rall.* *mf*

2d time.

John - - - nie; For thou'lt nev - er see me mair, Man

*rall. un poco.* *pp* *colla voce.*

John - - - nie.

## SILVER MOONLIGHT.

TRIO FOR LADIES VOICES.

ORDWAY.

T. CRAMPTON

1st VOICE.  
*p dolce.*2nd VOICE.  
*p*3rd VOICE.  
*p**p legato.*

sum-mer sea, Love-ly stars in beau-ty glow-ing,  
hap-py hours, Smil-ing rays of star-light beam-ing,  
nes-tled now; Queen of beau-ty high though soar-ing,

This musical system consists of five staves. The first four are vocal staves in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. They contain the lyrics for the first three lines of the song. The fifth staff is a piano accompaniment in bass clef, providing harmonic support for the vocal lines.

Gen-tly watching o'er my love and me. Now we'll wan-der,  
Wel-come, dar-ling one, to pla-cid bow'rs. Flow'rs are sleep-ing  
Lis-ten, charmer, to our moon-light vows. Bark of love, float

This musical system also consists of five staves, continuing the vocal and piano parts from the first system. It contains the lyrics for the next three lines of the song. The notation and instrumentation remain consistent with the first system.

since the sun-light Has to sleep his man - tle thrown : Love's be-witch-ing  
till the day-light Kiss - es dew-drops from their bed ; List to mu - sic,  
near - er to us, Rip - ple waves in star- light sea ; Sil - ver moon-light

*rallentando.* *D.S.*  
in the moon- light, Care and trou - ble now be - gone.  
winds of moon- light, Sweet - est sounds to love are wed.  
bright a - bove us, Watch- ing o'er my love and me.  
*rallentando.* *D.S.*



# WHERE THE BEE SUCKS.

TRIO FOR LADIES' VOICES.

DR. ARNE.

*Allegretto.*

*p*

Where the bee sucks there lurk I; In a cow-slip bell I

*p*

Where the bee sucks there lurk I; In a cow-slip bell I

*p*

Where the bee sucks there lurk I;

lie, There I couch when owls do cry, when owls do cry, when owls do

lie, There I couch when owls do cry, when owls do cry, when owls do

There I couch when owls do cry, when owls do

The first system of the musical score for 'Where the Bee Sucks'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'lie, There I couch when owls do cry, when owls do cry, when owls do'.

cry. On a bat's back do I fly, . . . . .

cry. On a bat's back do I fly, . . . . .

cry. On a bat's back do I fly, . . . . .

The second system of the musical score. It consists of five staves. The first four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: 'cry. On a bat's back do I fly, . . . . .'. The piano part includes a forte (f) dynamic marking.

do  
do  
do

*f* Aft - er sun-set mer-ri-ly, mer-ri-ly, Aft - er  
*f* Aft - er sun-set mer-ri-ly, mer-ri-ly, Aft - er  
*f* Aft - er sun-set mer-ri-ly, mer-ri-ly, Aft - er  
*f* Aft - er sun-set mer-ri-ly, mer-ri-ly, Aft - er  
*p* *f*

1st time. 2d time.  
sun - set mer - ri - ly. - ly.  
1st time. 2d time.  
sun - set mer - ri - ly. - ly.  
1st time. 2d time.  
sun - set mer - ri - ly. - ly.  
*f* *f*

*tr.* *tr.*

*p* Mer - ri - ly, mer - ri - ly shall I live now, Un - der the

*p* Mer - ri - ly, mer - ri - ly shall I live now, Un - der the

*p* Mer - ri - ly, mer - ri - ly shall I live now, Un - der the

*cres.* *pp* blos-som that hangs on the bough; Merri-ly, mer-ri - ly shall I live now, Un-der the

*cres.* *pp* blos-som that hangs on the bough; Merri-ly, mer-ri - ly shall I live now, Un-der the

*cres.* *pp* blos-som that hangs on the bough; Merri-ly, mer-ri - ly shall I live now, Un-der the

*cres.* *pp*

*f > rall.*

blos-som that hangs on the bough, Un - der the blos-som that hangs on the

*f > rall.*

blos-som that hangs on the bough, Un - der the blos-som that hangs on the

*f > rall.*

blos-som that hangs on the bough, Un - der the blos-som that hangs on the

*f > rall.*

*1st time.* *2d time.*

bough. bough.

*1st time.* *2d time.*

bough. bough.

*1st time.* *2d time.*

bough. bough.

*tr.* *tr.* *tr.*

*p* *>* *>* *f* *dim.* *p* *pp*

## AMÄLIA

GEORGE COOPER.  
*Andantino mosso.*  
*Con moto.*

HARRISON MILLARD.

Swift . . . on the wings of thought I speed, my own, to

The first system of the musical score for 'AMÄLIA'. It consists of three staves: a vocal line in G major with a treble clef and a common time signature, and a piano accompaniment in G major with a bass clef and a common time signature. The vocal line begins with a half note G, followed by a quarter note A, and then a half note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

thee! And time . . . and space are naught, They

The second system of the musical score. The vocal line continues with a half note C, followed by a quarter note D, and then a half note E. The piano accompaniment maintains its eighth-note pattern in the right hand and a simple bass line in the left hand.

can - not hin - der me. The gold - en gates of

The third system of the musical score. The vocal line begins with a half note F, followed by a quarter note G, and then a half note A. The piano accompaniment features a more complex eighth-note pattern in the right hand, with some chords, and a simple bass line in the left hand.



morn Un - bar un-to my steeds, And

yet, and yet my heart for-lorn, Thy love, thy love, thy

pit - y needs; For thee . . all per - ils wou'd I dare, A -

*con espressa.*

*cres.* *ff*

- ma - - - lia, Lov'd and fair.

*ben.*

*pp* *poco meno.*



light of day, . . . . . Thou art my

soul's de - - sire; . . . . . .

My life is burn'd a-way In love's de - li - cious

fire! A - wake! a - wake! for pit - y spare, A -

- wake! a - wake! for pit - y spare, A - ma - lia! A -



- ma - lia! Lov'd . . . . . and fair!



*stent.*



*Tempo 10.*

Poor . . . . are the lau-rels bright, Un - seen, unprais'd by



*poco slento.*

thee; Thy love's a shield of might, Thy



cold - ness with - ers me! Chain'd . . . at thy portals

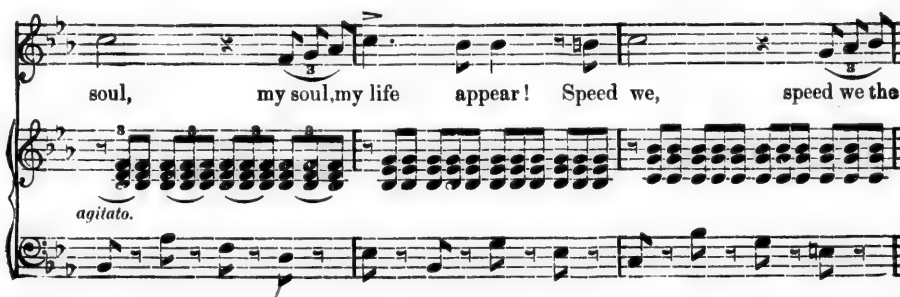


here, In bliss - ful hope I stay; My



soul, my soul, my life appear! Speed we, speed we the

*agitato.*



world a-way! A-wake! a-rise, at love's sweet pray'r,

*cres.* *ff* *string.*

A-mä-lia! A-mä-lia! I

*rit.* *ad lib.*

*rit.*

*e declamato.*

win or die for thee, I win or die for thee! A-mä-lia!

*Oppure.* *cadenza a pia.*

Lov'd and fair!

*colla voce.* *ff*



## THE TWO GRENADIERS.

DIE BEIDEN GRENADIERE.

R. SCHUMANN.

*Moderato.**mf*

To France were returning two gren-a-  
 Nach Frank-reich zo-gen zwei Gren-a-

*Ped.*

\*

- diers, In Rus - sia they had been tak - en, And  
 - dier, die wa - ren in Russ - land ge - fan - gen, und

*p*

when they came to the German frontier  
 als sie ka-men in's deu-sche Quartier,

Their cour - age was sad - ly  
 sie lies - sen die Kö - pfe

*p*

shak - en ; 'Twas there that they both heard the sor - row - ful tale, That  
 hun - gen, da hör - ten sie bei - de die trau - ri - ge Mähr', dass

France's proud realm had been shak - en ; De - feat - ed and sent - ter'd the  
 Frank - reich ver - lo - ren ge - gan - gen, be - siegt und ge - schla - gen das

*rit.*

va - li - ant host, And the Emp' - ror, the Emp' - ror been tak - en.  
 tap - fe - re Heer, und der Kai - ser, der Kai - ser ge - fan - gen !

*rit.*

*p*

How bit - ter - ly wept then the grena -  
 Da wein - ten zu - sammen die Gren - a -

That  
dass

diers At hear - ing the ter - ri - ble sto - ry, And one then  
dier, wohl ob der kläg - lich - en Kun - de; der Ei - no

'd the  
n das

said: "A - las! once more My wounds are bleed - ing and  
sprach: "Wie weh wird mir, wie brennt meine al - te

go - ry." The oth - er said: "My sun is set, With  
Wun - de" Der And're sprach: "Das Lied ist aus, auch

e grena-  
Gren-a-

thee I would die glad - ly, But I've a wife and  
ich möcht mit dir ster - ben, doch hab' ich Weib und

*mf*

child at home, With- out me they fare bad - ly." What mat - ters  
 Kind zu Haus, die oh - ne mich ver - der - ben." Was schert mich

wife? what matters my child? A hea - vi - er care has a -  
 Weib? was schert mich Kind? ich tra - ge weit bess'ers Ver-

- ris - en; Let them beg or pray when they hun - gry are, My  
 - lan - gen, lass sie bet - teln gehn wenn sie hung - rig sind, mein

*p agitato.*

Emp - er - or sighs in a pris - on! O grant me, brother, but one  
 Kai - ser, mein Kai - ser ge - fan - gen! Ge - währ' mir, Bruder, ei - ne

prayer, If my hours I now must num - ber, Take  
*Bit'*, wenn ich jetzt ster - ben wer - de, so

with thee my corpse to my na - tive land, In France let me peace - fully  
 nimm mei-ne Lei - chen nach Frankreich mit, be - grab' mich in Frank - reich

*p*

*piu mosso.*  
 slum - ber; My cross of hon'r, with rib - bon red,  
 Er - de; das Eh - renkreuz am ro - then Band,

Then on my bo - som place thou, Give  
 sollst du aufs Herz mir le - gen, die

me my mus-ket in my hand, My sword a-round me  
*Flin - te gieb mir in die Hand, und gürt' mir um den*

*f*  
brace thou; Thus will I lis - ten and lie so still, And  
*De - gen. So will ich lie - gen und hor - chen still, wie*

watch like a guard o'er the for - ces, Un - til the roar - ing of  
*ei - ne Schild-wach' im Gra - be, bis einst ich hö - re Ka -*

*sf*  
can - non I hear, And trampling of neigh - ing hor - ses; Then  
*- no - nen ge-brüll, und wie - hern - der Ros - se Ge - tra - be; dann*



o - ver my grave will my Em - pe - ror ride, While swords gleam bright-ly and  
 rei - tet mein Kai - ser wohl ü - ber mein Grab, viel Schwer - ter klir - ren und

rat - tle, While swords gleam bright-ly and rat - tle, Then  
 blit - zen, viel Schwer - ter klir - ren und blit - zen, dann

arm'd to the teeth will I rise from the grave, For my Emp'-ror, my Emp'-ror to  
 steig' ich ge-waff - net her - vor aus dem Grab, den Kai - ser, den Kai - ser zu

bat - tle.  
 schüt - zen!

*Adagio.*

## THE BATTLE PRAYER.

S. C.

*Adagio.*

*f marcia.* *p* *fz* *fz*

HIMMEL.

*p cres. f* *p* *pp* *pp*

**SOPRANO.**  
*With feeling and expression.* *agitato.* *cresc.*

1. Fa - ther! I bend to thee, Life, it was thy gift,

**ALTO.**

2. Fa - ther! I trust to thee, When midst the bat - tle's strife,

**TENOR.** *p* *agitato.* *cresc.*

3. All I give back to thee! When at thy call, I my

**BASS.**

*pp* *p agitato.* *cresc.*

## THE BATTLE PRAYER.

415

*f* *p* *agitato.* *cresc.* *f*

Thou now can'st shield it, From thee it came, and to thee I yield it, In

Death did surround me, E'en at the can-non's mouth, Death has not found me.

*f* *p* *agitato.* *cresc.* *f*

Life then shall yield, When in the cold tomb, my fate sha'll be seal'd,

*f* *p* *agitato.* *cresc.* *f*

*p* *adagio.* *cresc.* *f* *espressivo.* *p*

life or death for-sake not me. Fa-ther, I bend to thee!

Fa-ther, 'twas thy will! I trust in thee. Father, still guide thou me!

*p* *adagio.* *cresc.* *f* *espressivo.* *p*

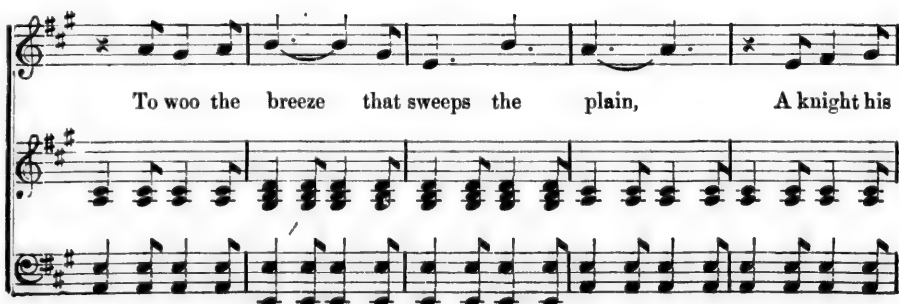
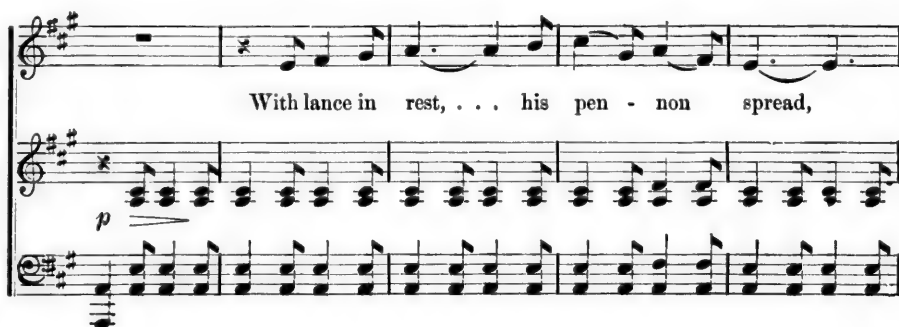
Fa-ther, my soul take un-to thee! Fa-ther, forsake not me!

*p* *adagio.* *cresc.* *f*

## TRUE TO THE LAST!

CHARLES J. ROWE.  
*Marziale.*

STEPHEN ADAMS.



on - ward course pur - sues. And marks that course with heaps of

slain, with heaps of slain; His la - dy's glove . . . he proudly

wears, Ex - ult - ing shouts his bat - tle cry, . . .

The mot - to grav - - - en on his shield . . . "True to the

last I'll live or die, . . . . . True, true to the last!"

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *f* and *f* >.

This system contains three staves of piano accompaniment. Dynamics include *f* and *ff*.

*Poco andante.*

The day is spent, night looks up - on the bat - tle field with

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *p*.

car-nage spread, And marks the fight, so hard - ly won, With clust'ring heaps of valiant

This system contains three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. Dynamics include *f* and *p*.



*espress.*

dead, of val - iant dead. Ex - pir - ing on his dint-ed

shield, The stal - wart warrior now doth lie, And with his lat-est breath ex-

- claims: "True to the last a knight can die! True to the last a knight can

*f* *pp* *rall.*

die!"

*Tempo primo.*

*f*

A maid-en wan - ders o'er the plain,

*p*

This system contains the first three staves of music. The top staff is the vocal line in G major (one sharp). The middle and bottom staves are piano accompaniment in G major, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

With ea-ger eye . . . she scans the ground, She seeks for

This system contains the next three staves of music, continuing the vocal and piano parts from the first system.

one . . . she loves so well, Ah me! that he should thus be

This system contains the next three staves of music, continuing the vocal and piano parts.

found, should thus be found! Up-on his breast . . . she droops her

This system contains the final three staves of music on this page, concluding the vocal and piano parts.

head . . . With breaking heart . . she thus doth cry: . . .

"For me he fought, . . . for me he fell, . . . True to the

last, . . . with him I'll die, . . . with him I'll die, . . .

*ff*

True to the last, with him I'll die!"

*ff colla voce.*

## THE TURRET CHIMES.

NELLA.

JACQUES BLUMENTHAL.

*Moderato sostenuto.*

*f* *pp*

Frown - ing down on the

*mf* *p*

mar - ket place, Stern and solemn the tow - er stands, Ne'er a soul can its

*rit.*

mean - ing trace, Sul - len work . of some van - ish'd hands.

*rit.*

Hour by hour its chimes are heard, Sad - ly heard by the

old and lone, Still re - peat - ing one hope - less word -

Quaint - ly carv'd on its base . . . of stone :

“Mi - ser - ri - ma!” “Mi - ser - ri -

- ma!" "Mi - ser - ri -

- ma!" "Mi - ser - ri - ma!"

*mf Allegro.*  
Round the tur - ret the

chil - dren play, All un - check'd by its gloom - y air,



*f*

Laugh with glee in its shad - ows grey, Learn their tasks on its nar - row

*f*

*mf a tempo.*

stair. "Not for us is the

*mf* *f a tempo.*

*Ped.* \* *Ped.* \*

ret the

chim - ing sad," Cry the chil - dren's voi - ces sweet,

*f* *f*

"Since up high on the tur - ret wall Gleams the word that the

*Allegretto.*

*piu rit.*

*p*

chimes . . . re - peat:" "Be - a - tis - si -

*f* *piu rit.* *pp*

- ma!" . . . "Be - a - tis - si - ma!" . . . "Be - a -

*f*

- tis - si - ma!" "Be - a - tis -

- si - ma!" . . .

*f* *rit.*

*Ped.*

*mf Maestoso.*

So the chimes in the tur - ret sound, Grave and gay at the self-same time,

*p*

Sad for eyes that would seek the ground, Glad for hope that is

*f* *p* *f*

strong to climb. Age but hears in the

*ff* *f*

*Ped.* \*

tur - ret chimes Drear - y tunes that to earth belong,

*p dolce.* *p rit.*

Child-hood dreaming of love and joy Hears the ech-o of an-gels' song:

*pp* *p rit.* *pp* *mf*

*a tempo.* *ff*

"Be - a - tis - - - si - ma!" "Be - a - tis - -

*cantabile.* *f*

Ped. \*

*p*

- - - si - ma!" A dis - tant sound of that mel - o - dy,— Whose

*poco rit.*

Ped. \* Ped. \*

THE TURRET CHIMES.

glad re - frain shall for ev - er be: "Be - a - tis - - si -

*f* *f* *ten.* *Ped.*

Copyright, 1907, by J. S. Zerkow

ev - er and ev - er, "Be - a - tis - - -

## DRIFTING CLOUDS.

H. L. D'ARCY JAXONE.

WALTER A. SLAUGHTER.

*Andante.*

*mf* *p*

*Ped.* \* *Ped.* \*

The sun - - set lin - ger'd in the west, . . . . . The

*p*

day-light fad - ed low and dim; The tide came in with snow - y



crest, . . . The songbird sang its ves - per hymn; The

eve - ning bells rung out their chime . . . . To bless the hour that heav'n had

giv'n, . . . . . That hal - - low'd hour that sure - ly

*rall.*  
Time Had lent us from the hours of Heav'n.

For you and I were plight - ed, Plight - ed to part no

*mf*

more; Un - til the night should steal, love,

*rall.*  
O - ver the si - lent shore.

*rall.* *a tempo.* *p*

*cres.*

The sun - - set died a - bove the west, . . . . . The

*p*

twi-light fad - ed o'er the lea; The song-bird slumber'd in its

nest, . . . The tide re-turn'd to meet the sea; A

hush fell o'er the ves - per chime, . . . A shad - ow stole o'er you and

No. 2. - 28.

me, . . . . But I would give my life if

The first system of the musical score for 'Drifting Clouds'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#). The lyrics are 'me, . . . . But I would give my life if'.

*rall.*  
time . . . Could give that hour once more to me.

The second system of the musical score. It continues the vocal melody and piano accompaniment. A 'rall.' (rallentando) marking is placed above the vocal staff. The lyrics are 'time . . . Could give that hour once more to me.'.

*p*  
For you and I are part - - ed,  
*p* *sf-p*

The third system of the musical score. It features a piano introduction with a 'p' (piano) dynamic marking. The vocal melody enters with the lyrics 'For you and I are part - - ed,'. The piano accompaniment includes a crescendo and decrescendo hairpin, with dynamics 'p' and 'sf-p' (sforzando-piano) indicated.

Part - ed to meet no more,

The fourth system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'Part - ed to meet no more,'.

Un - til the day shall dawn, love,

O - ver the far - off shore,

*f* For you and I are part - - ed,

Part - ed to meet no more;

Un - til the day shall dawn, . . . love, . . .

O - ver the far - - off shore;

Un - til the day shall dawn, love,

O - ver the far - off shore.



## GOING TO MARKET.

HAROLD WYNN.

LOUIS DIEHL.

*Allegretto con gracia.*

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a series of rests. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody starting with a piano (p) dynamic, followed by a crescendo leading to a forte (f) dynamic. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line. Pedal points are indicated with 'Ped.' and asterisks at the end of the system.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line. Pedal points are indicated with 'Ped.' at the end of the system.

1 She was stand - ing by the wick - et, and she  
2 Ma - ny mer - ry words were spo - ken, and the

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody. The middle staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a bass line. Pedal points are indicated with 'Ped.' at the end of the system.

droop'd her pret - ty head: "I am go - ing to the mar - ket," with a  
sun - light round them fell, But at e - ven, when re - turn - ing, he had

lit - tle sigh," she said, "And the bas - ket is so hea - vy, and I  
some thing more to tell: "Oh! the road of life we trav - el has its

think that it will rain, And the road is long and lone - ly thro' the  
bur - dens we must bear, And the road is long and dreary; will you

cop - pie and the lane." . . . With a ten - der glance he  
wish me with you there?" . . . Then her dimpled cheeks grew

an - swer'd, as her trou - bled look he met: "I am sure it will be  
ro - sy as the sun set in the west, And she an - swer'd, look - ing

GOING TO MARKET.

439

*poco rit.* *a tempo.*

wea - ry, and it might be ver - y wet, . . . And the  
shy - ly, at the lil - ies in her breast: . . . "You were

*colla voce.* *a tempo.*

hay is hard - ly ri - pen'd, so I hav - 'nt much to do, And if  
kind to come to mar - ket, and you al - ways tell me true, So I

you will let me, Jen - nie, I would like to go with you; And if  
think I'll have you, Don - ald, for the oth - er jour - ney, too; So I

*colla voce.*

*poco a poco rit.*

you wil let me, Jen - nie, I should like to go with you."  
think I'll have you, Don - ald, for the oth - er jour - ney, too."

*Andantino con espress.*

First system of the musical score. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and two piano accompaniment staves in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: "You and I... to - geth - er, love, Nev - er mind the". A piano dynamic marking (*p*) is placed below the first piano staff.

You and I... to - geth - er, love, Nev - er mind the

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "weath - er, love, You and I... to - geth - er, love,". The piano accompaniment maintains its rhythmic pattern.

weath - er, love, You and I... to - geth - er, love,

Third system of the musical score. The vocal line has a dynamic marking of *f* (forte) at the beginning. The lyrics are: "All the way, all the way; You and". The piano accompaniment features a more complex texture with chords and moving lines in both hands. A piano dynamic marking (*p*) appears later in the system.

All the way, all the way; You and

Fourth system of the musical score. The vocal line continues with the lyrics: "I... to - geth - er, love, Nev - er". The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

I... to - geth - er, love, Nev - er

mind the weath - er, love, You and I . . . to - geth - er,

*colla voce.* *f*

love, . . . All the way, all the way. . . .

*1st time.*

and

*Tempo Io.* *D.S. al Fine* *V* *2d time.*

*ff*

er

A FAC-SIMILE OF SIGNOR CIRO PINSUTI'S HAND-  
WRITING IN MR. MORRISON'S NOTE-BOOK.

Dear Sir

I have had great  
pleasure in making  
your acquaintance

Faithfully yours  
Ciro Pinsuti

D. H. Morrison Esq.

Florence May 2<sup>d</sup>: 1884

"Of all my Songs I like LADDIE the  
most."—Pinsuti.

LADDIE.

H. L. D'A. JAXONE. CIRO PINSUTI.

*Andante Grazioso.*



*p* *Piu mosso, con dolcezza.*

1. O! Laddie was some-bod-y's dar-ling, . . . So some-bod-y oft-en  
2. O! Laddie was some-bod-y's dar-ling, . . . But some-bod-y's love grew

*p*

said; . . . And his lov-ing breast was a per-fect rest For  
cold, . . . The i-dol he made a vic-tim was laid At the

*cres.* *rall.*

*cres.* *rall.*

*p a tempo.*

some - bod - y's wea - ry head;... And some - bod - y's smile was like  
shrine of the god of gold;... So sun - light was chang'd in - to

*p a tempo.*

sun - shine, When walk - ing by some - bod - y's side, ... And  
sha - dow, And he bow'd by his head in the strife; ... In a

*cres. rall molto. rit.*

oft as he told the sto - ry of old, So some - bod - y's lips re - plied: "O!  
bro - ken heart he buried each part Of the light and love of his life. O!

*rall molto. rit.*

*meno mosso. con espress.*

Lad - die, Lad - die, Lad - die, ... I nev - er can love but  
Lad - die, Lad - die, Lad - die, ... Thou wert made for more than



*animando.* *cres.*

thee! . . . Un - til death doth part you have won my heart, And are  
 this: . . . To be lov'd a day and then flung a - way, Just

*animando.* *cres.*

*cres. rit.* *dim.* *a tempo.*

all the world to me; . . . Un - til death doth part you have  
 bought and sold with a kiss; . . . To be lov'd a day and then

*cres.* *rit.* *dim.* *a tempo.*

*rall.* *1st time. molto rit.* *2d time. molto rit.*

won my heart, And are all the world to me. bought and sold with a  
 flung a - way, Just

*rall.* *col canto.* *a tempo.* *col canto.*

kiss. *a tempo.* O!

*mf* *dim. p*

*p* *meno mosso.*

Lad-die was somebod-y's dar-ling, As some-bod-y knows to-day, . . . But

*p**poco cres.**cres.**p*

Love, tar-ried late for the Gold-en Gate, Has sever'd their lives for aye; . . . But

*poco cres.**cres.**un poco.*

in the green a-cre of Heav'n, Where somebod-y knows he sleeps, O'er a

*un poco.**cres.*

grass-y grave where moon daisies wave Somebod-y kneels and weeps,

*cres.**mf*

*rall.* *molto rall.* *rit.*

Some-bod-y kneels and weeps, Somebod-y kneels and weeps: O!

*rall.* *dim.* *molto rall.* *rit.*

*con sentimento.*

Lad-die, Lad-die, Lad-die, . . . Come back, if 'tis but to

*p*

*animando.* *cres.*

say, . . . . The an-gels a-bove have found thee a love, And

*animando.* *cres.*

*rit.* *con passione.*

borne thy bur-den a-way! . . . Come back, come

*rit.* *f*

back, . . . . If 'tis but to say, The an - gels a - bove have

*p animando. cres.*

found thee a love, . . . And borne thy bur - den a -

*poco rall. f rall assai.*

- way! And borne thy bur - den a - way!

*molto rit. col canto. a tempo. p*

*p rall. pp*

## THE BUGLER.

FRED. E. WEATHERLY, M. A.

CIRO PINSUTI



com - rades lay Wound - ed and spent from the morn - ing's fray, from the

morn - - - ing's fray!

His or - ders ran: "When thou see'st the foe, Three loud

blasts on thy bu - gle blow," Those were his orders ; He'd keep them well, Gallantly,

*f* *rall.*

faithful-ly till he fell.

*f* *rall.* *p a tempo.* *poco cres.*

*Meno mosso grandioso.*

Stead - y and slow, Pac - ing the snow,

*Meno mosso grandioso*

Stal - wart old bu - gler watch - ing the foe! . . . Stead - y and

slow, Pac - ing the snow, . . . Stal - wart old bu - gler

*cres.* *f* *cres.* *f* *sf*



watch - ing the foe!

*col canto, a tempo, f sf p*

*Primo tempo.*

The wind blows cold from the froz - en tide; Hark!

*Primo tempo.*

Hark! the foe on the oth - er side, A - cross the ice they are

*sf*

march - ing fast, And the bu - gler blows a stir - ring blast, a

*sf*

*f*  
stir - - - ring blast.

And now! and now! they are at the shore! Loud - ly the

*eres.* *ff*

bu - gle rang once more, He raised his bu - gle a - gain to

*p*

blow, But a shot from the en-e-my laid him low!

*sf* *sf* *poco rall.*

*Meno mosso maestoso.*

*p*

There in the snow li - eth he low, Gal - lant old bu - gler

*p*

*cres.*

shot by the foe; There in the snow li - eth he low, Gallant old

*cres.*

*sf*

bu - gler shot by the foe.

*sf* *col canto.* *a tempo.* *sf>* *p*

*Primo tempo.*

He raised him - self in the blood - stained snow, And

*Primo tempo.*

proud - ly he faced the com - ing foe, He seized his bu - gle and

blew with pride, One grand, long blast, and fell, and died, And

*rall.*

fell, and died.

*f*

*sf*

*f tempo.*

His comrades came when the fight was

*f*

and  
past, They found him clasp - ing his bu - gle fast, Dead at his

And  
post in the ice and snow, His old face turned as he met the

foe.

*f tempo.* *a tempo.* *rall.*

*Meno mosso molto grandioso.*

There let him rest, He shall be blest,

*Meno mosso molto grandioso.*

Gal - lant old bu - gler, Brav - est and best, . . .

*dolce.*

*f*

There let him rest, He shall be blest, . . .

*f*

*cres.* *f* *rit. assai.*

Gal - lant old bu - gler, Brav - est and best!

*cres.* *sf* *sf col canto.* *sf* *f a tempo.*

*sf* *ff* *sf*

## DID'ST THOU BUT KNOW.

(SI TU SAVAIS.)

ROMANCE.

M. W. BALFE.

*Moderato.*

RECIT.

Wilt have my name? Oh, it is  
 Veux tu mon nom? Il est a

thine!  
 toi!

Wilt have my wealth? 'Tis also thine! Gladly with all I'll part, be-  
 Veux tu mes biens? Ils sont a toi! a-vec bonheur je te les

- lieve me, But in re - turn one boon thou'lt give me, Just let one  
 don - ne. Si ton re - gard bril - le et rayonne Et se re -



*Andante cantabile.*

ROMANCE.

ten - der glance be mine. Did'st thou but know how much I  
 - pose un peu sur moi. Si tu sa-vais com-me je

*Adagio.*

*p* *p* *pp*

love thee, Did'st thou but know how much I love . . . thee,  
 t'ai - - me Si tu sa-vais comme je t'ai - - me

It soon would move thee some love to show. Ah! soon, yes, soon  
 Bien sur toi me - me . . . tu m'aime-rais. bien sur, bien sur,

some love to show, . . . Did'st thou but know, Did'st thou but know,  
 tu m'ai-me-rais . . . Si tu sa-vais, Si tu sa-vais,

*f* *dim.*

*rit.*

Did'st thou but know how much I love thee.  
*Si tu sa - va is com - me je t'ai - - me.*

*cres. colla voce. dim. raf*

*poco accel.*

Would'st have my heart? Oh! it is thine! Its ev' - ry  
*Veux tu mon cœur? Il est à toi! car il faut*

*p a a*

thought to thee per - tain - eth, And there is nought, nought,  
*bien qu'il t'en sou - vien - ne je n'ai plus rien, rien,*

*cres. f a*

*dim.*

nought, And there is nought to me re - main - eth, My  
*rien, je n'ai plus rien, qui m'appartien - ne de -*

*dim. pp*

Soul my wealth, none, none are mine! Then take my heart, . . . .  
 - puis que j'ai con - nu tu toi, Oh! prends mon cœur . . . .

. . . . for it is thine! Then take my heart, . . . . for it is thine!  
 . . . . il est a toi. Oh prends mon cœur . . . . il est a toi.

Did'st thou but know, . . . . Did'st thou but know, . . . . Did'st thou but  
 Si tu sa - vais, . . . . Si tu sa - vais, . . . . Si tu sa -  
*rall.*  
*col canto.*

know. . . . Ah! . . . . Did'st thou but know how much I  
 - vais. . . . Ah! . . . . Si tu sa - vais com - me je  
*Tempo. 1mo.*  
*cres.* *f* *pp*

love thee, Did'st thou but know how much I love . . . thee,  
*t'ai - - me, Si tu sa-vaïs comme je t'ai - - me,*

It soon would move thee some love to show. Ah! soon, yes, soon  
*Bien sur toi me - me . . . tu m'aime-raïs. Bien sur, bien sur,*

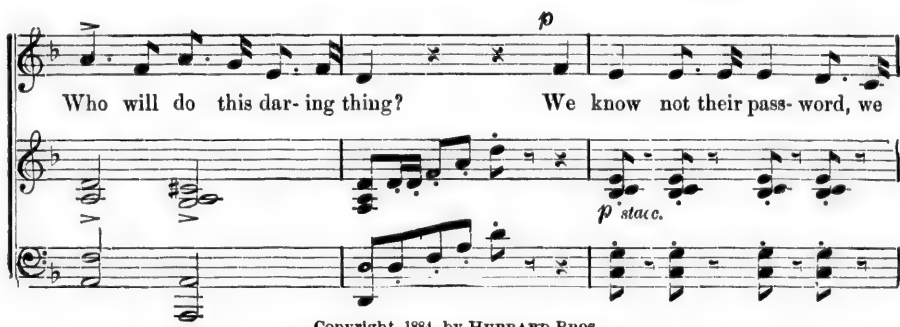
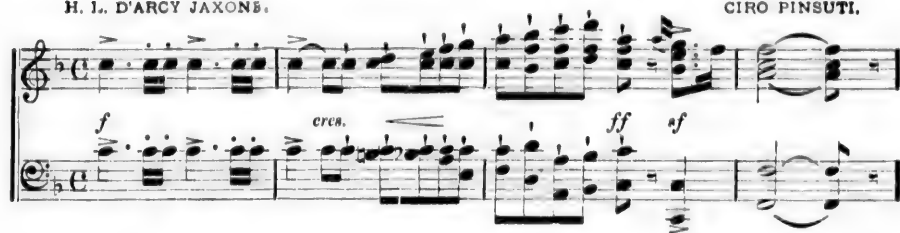
some love to show, . . Did'st thou but know, . . Did'st thou but know,  
*tu m'ai-me-raïs . . . Si tu sa-vaïs, Si tu sa-vaïs,*

Did'st thou but know how much I love thee me.  
*Si tu sa-vaïs com-me je t'ai - - me.*

## THE MESSAGE FROM THE KING.

H. L. D'ARCY JAXONS.

CIRO PINSUTI.



know not their place, And this is the or - der I bring: "The

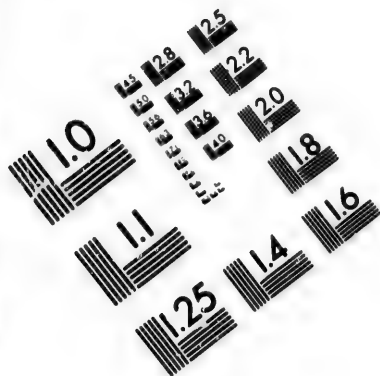
bear - er must die . . . ere the tid - ings sup - ply, — The news that he

rides, that he rides for the king."

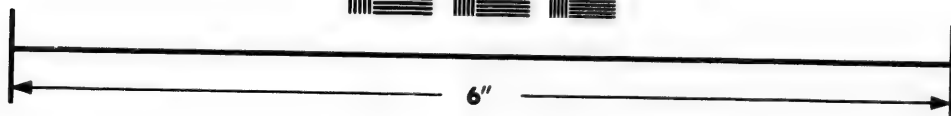
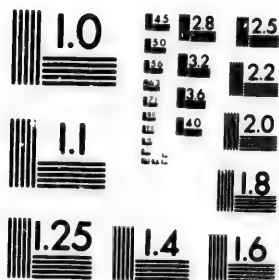
"Oh! who will ride for the king . . this night? And reach our







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*poco cres.*

camp ere the morn - ing light? Who will yield his life . . .

*poco cres.*

*cres.* *f rit.*

ere the dawn of day, That our con - quest may crown the com - ing

*cres.* *f rit. col canto.*

*Primo tempo.*

fray?"

*f* *cres.* *marziale.* *f* *p stacc.*

*con energia.*

"I will give my life for the Fa - ther-land!" Cried a warrior worn and

old, "And your message con-vey to our camp far a-way

*cres.*

*cres.*

Ere the hills are lit with gold." From the monarch's right hand the

*p*

*cres.*

mis-sive he bore, And pass'd thro' the night a-way; But the

*cres.*

*cres.*

tid-ings were read . . . by the side of the dead In the

*p*

*p poco rall.*

*p*

*p poco rall.*

*Meno mosso*

light of the new-born day. Oh!

*con espress.*

brave - ly he rode for the king . . that night, And brave - ly he

*poco cres.*

died ere the morn - ing light, And the life . . he gave, at the

*cres.* *f poco rit.*

dawn . . of day, Won the vic - tor's crown in the glo - rious

*cres.* *f col canto.*

*Maestoso, piu mosso.**f*

fray.

He dared to do and die, . . .

He

*cres.**sf**con anima.*

an - swer'd with his life;

His death - less name shall

*energie.**cres.**f grandioso.*

pass to fame As He - ro of the strife,

As He - ro of the

*f grandioso, col canto.*

strife.

*a tempo.**sf**sf**sf*

Ped.

## THE NEW KINGDOM.

MARY MARK-LEMON.

*Andante molto tranquillo.*

BERTHOLD TOURS.

*p semplice*

*Ped.* \*

*p*

Two lit - tle friendless chil-dren, Com-rades for more than a year,

*p*

*con Pedale.*

One sold flow'rs on a door-step, One swept a cross-ing near;

*p* *mf*

He was a cur - ly-head-ed lad - die, Brim - ful of laughter and

*p* *mf*



fun, She was a staid lit - tle las - sie, Her

*cres - cen - do.*

hair kiss'd gold by the sun, And when the lights of the

*dim. . . . . p* *mf*

*dim. . . . . p* *mf legato.*

cit - y Told that the night had come, She would

*mf* *pp*

*mf*

tell him a won - der - ful sto - ry, She had heard of a kingdom call'd

*pp*

Home; She would tell him a won-der-ful sto-ry, She had

*mf* *cres.* *f* *p*

heard of a kingdom call'd Home.

*ritard.* *a tempo.* *colla voce.* *p*

Ro-ses, that cost not a pen-ny, Grew in a gar-den fair,

*p*

Lil - ies, that nev - er fa - ded, Blossom'd in win - ter there,

*p* O - ver a gold - en thres - hold *mf* Chil - dren were al - ways at play,

*cres.* No - bod - y sang for mon - ey, *dim.* So no - bod - y sent them a - way. *p* And

*mf* when she had fin - ish'd her sto - ry, *mf* They wish'd that a stran - ger would

*mf* *legato.* *mf*

## THE NEW KINGDOM.

*p espressivo.* *cres* *- - - - -* *cres* *- - - - -*

come, And show them the beau-ti-ful path-way That

*p* *cres* *- - - - -* *cres* *- - - - -*

*do.* *al.* *f*

leads to the king-dom call'd Home; And show them the beau-ti-ful

*- do.* *al.* *f*

*mf* *ritard.* *a tempo.*

path-way That leads to the kingdom call'd Home.

*mf* *colla voce.* *a tempo.*

*p*

One

*p* *p*

That  
 night when the snow was fall - ing, He came for the old sweet

auti- ful  
 tale, But her voice be- gan to fal - ter, Her face grew wan and

*p* *come recit.* *pp*

*p a tempo.* *mf*  
 pale; One kiss on the gold- crown'd forehead, And he knew the stranger had

*p legato.* *mf*

*p espressivo.* *cres* - - - *cen* - - -  
 come To show her the beau- ti - ful path - way, That

*p* *cres* - - - *cen* - - -

do. al. f

led to the kingdom call'd Home, To show her the beau-ti-ful

do. al. f

cres - - - - - cen - - - - - do.

path-way, That led to the kingdom call'd Home, To

cres - - - - - cen - - - - - do.

ff allargando. molto. ritard.

show her the beau-ti-ful path-way, That led to the kingdom call'd

ff molto. ritard.

a tempo.

Home. . . . .

a tempo. ritardando. . . . . 8va...

f mf dim. p pp

Ped. \*



## OH, THAT WE TWO WERE MAYING.

(DUET.)

REV. CHARLES KINGSLEY.

CHARLES COUNOD.

*Andantino.*

Oh, that we two were

Oh, that we two were

may - - ing O - ver the fra - - grant grass, . . . Like

may - - ing O - ver the fra - - grant grass, . . . Like



chil-dren with young flowers play - - ing Down the stream of the rich spring

chil-dren with young flowers play - - ing Down the stream of the rich spring

*cres.*

This system contains the first two staves of music. The first staff is a vocal line in G major with a treble clef and a key signature of one sharp. The second staff is a piano accompaniment in G major with a treble clef and a key signature of one sharp. The piano part features a steady eighth-note accompaniment. The lyrics are 'chil-dren with young flowers play - - ing Down the stream of the rich spring'.

breeze, Down the stream of the rich spring breeze. Oh, that we

breeze, Down the stream of the rich spring breeze.

*f* *dim.* *p*

This system contains the next two staves of music. The first staff is a vocal line in G major with a treble clef and a key signature of one sharp. The second staff is a piano accompaniment in G major with a treble clef and a key signature of one sharp. The piano part continues with the eighth-note accompaniment. The lyrics are 'breeze, Down the stream of the rich spring breeze. Oh, that we breeze, Down the stream of the rich spring breeze.'.

two, Oh, that we two, . . . oh, that we two were may - -

Oh, that we two, that we two, that we two were may - -

*cres.* *f* *dim.*

This system contains the final two staves of music. The first staff is a vocal line in G major with a treble clef and a key signature of one sharp. The second staff is a piano accompaniment in G major with a treble clef and a key signature of one sharp. The piano part continues with the eighth-note accompaniment. The lyrics are 'two, Oh, that we two, . . . oh, that we two were may - - Oh, that we two, that we two, that we two were may - -'.

rich spring

rich spring

that we

may - -

may - -

- ing. . . .

- ing. . . . Oh, that we two sat dream - ing On the

*p*

sward of some steep trimm'd down, . . . Watch - ing the white mist

steam - ing From riv - er and mead and town. . . .

Oh, that we two sat dream - ing, Oh, that we two sat

Oh, that we two sat dream - ing, Oh, that we two sat

*cres.* *p*

This system contains the first two lines of the song. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The piano part includes a crescendo marking and a piano (*p*) dynamic marking.

dream - - ing On the sward of some deep trimm'd down; . . .

dream - - ing On the sward of some deep trimm'd down; . . .

*p*

This system contains the next two lines of the song. The piano accompaniment continues with a piano (*p*) dynamic marking.

Oh, that we two were sleep - - ing Un - der the church - yard

*pp*

This system contains the final two lines of the song. The piano accompaniment is marked *pp* (pianissimo).

god, . . . With our limbs at rest . . . In the

quiet . . . earth's . . . breast, . . . And our souls at home with

And our souls at home with

*p* *cres*

God, with God, with God. . . .

God, with God, with . . . God. . . .

*cen* . . . *do.* *ff*

Oh, that we two were sleep - - ing Un - der the churchyard

sod with our limbs at rest, And our, and our  
in the quiet earth's breast, And our  
*p* *cres*

ouls . . . . at home . . with God, . . . . at home.  
souls . . . . at home . . with God, with God at home.  
- - cen - - do. *ff* *Ped.* \* *Ped.* \*

with God, . . . at home with God,

*accel.*

our souls at home with God. . . .

our souls at home with God.

*p*

\* In octaves to

## THE OUTPOST.

EDWARD OXENFORD.  
*Marziale con spirito.*

CIRO PINSUTI

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one flat (B-flat). Bass staff begins with a bass clef and a key signature of one flat. The music is in 2/4 time. Dynamics include *f* (forte) and *cres.* (crescendo).

Second system of musical notation. Treble and bass staves. Dynamics include *f* (forte) and *sf* (sforzando).

Third system of musical notation. Treble and bass staves. The vocal line in the treble staff has the lyrics: "A lu - rid glare lights up the night And spreads the news of". The piano accompaniment in the bass staff is marked *p staccato.* (piano, staccato).

Fourth system of musical notation. Treble and bass staves. The vocal line in the treble staff has the lyrics: "war, And, urg - ing on - ward to the fight, The bu - gles sound a -". The piano accompaniment in the bass staff is marked *cres.* (crescendo).



- far, The bu - gles sound a - far.

*mf* *f* *sf* *f*

See, still as death . . the

*dim.* *p*

out - post stands, . . A - lone, yet stern and brave, A -

*p* *cres.* *p* *cres.*

- lone, yet stern and brave. He

*f* *sf* *sf* *f* *sen'a rall.* *cres.* *sf sf sf*

*Marsiale, con spirito.*

*f* does not fear the shot and shell That mould a sol-dier's grave, He

*f con spirito.* *cres.*

*f* does not fear the shot and shell That mould a sol-dier's grave, . . A

*f* *sf* *poco rall.* *a tempo.*

*poco rit.* sol - dier's grave.

*col canto.* *a tempo.* *f*

The

*affrett.* *f* *dim.*

*p* *cres.*

bat - tle ra - ges near - er now, And

thick the splin - ters fly, And

forms still young un - time - ly bow, And teach the way to

die. . . The foe speeds on! ah!

all is lost! They've won the hard - fought

This system contains the first three staves of music. The vocal line (top staff) has lyrics 'all is lost! They've won the hard - fought'. The piano accompaniment consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a steady accompaniment.

*sempre cres.*  
field. The foe speeds on! ah!

*f* *sempre cres.*

This system contains the next three staves. The vocal line continues with 'field. The foe speeds on! ah!'. The piano accompaniment continues with the same texture. Dynamics include *f* and *sempre cres.*

all is lost! They've won the hard - fought

This system contains the next three staves. The vocal line repeats the lyrics 'all is lost! They've won the hard - fought'. The piano accompaniment continues. Dynamics include *f*.

field. . . . 'Tis

*ff* *sf sf sf*

This system contains the final three staves. The vocal line ends with 'field. . . . 'Tis'. The piano accompaniment features a more active melody in the treble staff. Dynamics include *ff* and *sf sf sf*.

vain to face the conqu'ring host, And all must die or yield, 'Tis

*f* *cres.*

vain to face the conqu'ring host, And all must yield or die, must

*f* *sf* *rall.*

yield or die.

*p*

*Meno mosso, con dolcezza.*

The morn - ing dawns, and

*sf dim e rall.* *p* *rall.* *p* *Dolcemente.*

strife no more Now rends the air so - rene; Yet where he stood, his

This system contains the first three staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'strife no more Now rends the air so - rene; Yet where he stood, his' are written below the staff. The piano accompaniment consists of two staves below the vocal line, with the left hand in the bass clef and the right hand in the treble clef. The music features a mix of eighth and sixteenth notes, with some rests.

foes be- fore, The out - post still is seen, Though

This system contains the next three staves of music. The vocal line continues with the lyrics 'foes be- fore, The out - post still is seen, Though'. Dynamic markings include *dim.* (diminuendo) above the vocal staff and *pp* (pianissimo) below the piano staff. The piano accompaniment continues with similar rhythmic patterns.

laid on him is Death's cold hand, He does not heed the

This system contains the next three staves of music. The vocal line continues with the lyrics 'laid on him is Death's cold hand, He does not heed the'. The piano accompaniment continues with similar rhythmic patterns.

sting, Though laid on him is Death's cold hand, He does not heed the

This system contains the final three staves of music on this page. The vocal line continues with the lyrics 'sting, Though laid on him is Death's cold hand, He does not heed the'. Dynamic markings include *rit.* (ritardando) above the vocal staff and *dolce.* (dolce) below the piano staff. The piano accompaniment concludes with a final chord.

stood, his

string. For

*cres.* *accel.*

Though

*p*

*Marziale con spirito.*

O, he dies for Fa-ther-land, For Hon - or and for King; For

*f con spirito.* *cres.*

ed the

*poco rall.*

O, he dies for Fa-ther-land, For Hon - or and for King, . . . For

*f sf sf poco rall.*

eed the

*ff*

Hon - or and for King.

*ff sf ff tremolo. sf f sf sf*



## THE SONG AND THE SINGER.

NELLA. *Moderato.* HENRY PARKER.

*mf* *ten.* *rall.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p dolce.*

The Sing-er loved his mountains, The vil-lage loved his song,— The

*p sosten.*

*mf*

maid-en loved the Sing-er With love than death more strong; He went to seek his

*un poco agitato.*

*mf cres.*

*ten.*

for - tune, She stayed to work and pray, A week the vil - lage

*Ped.* \*

*p con espress. rall. tempo.*

miss'd him, She miss'd him more each day. "Vi - va, vi - va, Ga - bri - tempo.

*dim. p sosten. rall. cres.*

*Ped. \**

- el - lo!" In her dreams she heard them cry; "Vi - va, vi - va, Ga - bri -

*colla voce.*

*Ped. \* Ped. \**

*f dim.*

- el - lo!" Love lives on tho' fame may die. . .

*f dim. mf cres.*

*Ped. \* Ped. \* Ped. \**

*mf Animato.*

The Sing-er sang to

*dim. p mf Animato.*

*Ped. \* ten. \**

thousands, And loud the plaudits rang, While no - bles loved to

lis - ten When - e'er the Sing - er sang; . . . . So

*cres.*  
thus he feared no fu - ture, And quite for - got the past, While

*mf cres.*

*ten.*

*con espress.* she, with pa - tient long - ing, *con espress.* Said still : " He'll come at last." *p* " Vi - va,

*dim.* *p*

*Ped.* \* *sosten.* *Ped.* \*

*tempo.*

vi - va, Ga - bri - - el - - lo!" In her

*con Ped.*

So dreams she heard them cry; "Vi - va,

While vi - va, Ga - bri - - el - - lo!" Love lives

*p* *rall.*

"Vi - va, on tho' fame may die.

*colla voce.* *p poco rit.*

*p*

At last the Sing-er wear-ied, The peo-ple turn'd a-

*p*

*sosten.*

*con espress.*

- way; When sing-ing birds are si-lent,

*dim.*

*rall.* *tempo.*

What far-ther use are they? Yet one still bade him

*rall.* *tempo.* *p*

wel-come, With love both brave and strong, The

one who loved the Sing - er, When thou - sands loved the

*rit.*

*cres.* *dim.* *colla voce.*

Song. "Vi - va, vi - va, Ga - bri - el - lo!" Still in

*pp* *meno mosso.*

*dim.* *pp* *col canto.*

*Ped.* \* *Ped.* \* *Ped.* \*

dreams she heard them cry; "Vi - va, vi - va, Ga - bri -

*mf* *tempo.* *cres.*

*mf* *tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- el - lo!" Love lives on tho' fame may die.

*ff* *molto rit.*

*colla voce.* *ff*

*Ped.* \* *Ped.* \* *Ped.* \*

## LOVE'S REPLIES.

## BALLAD

CHARLES MACKAY.  
*Andante.*FREDERIC H. COWEN  
*p*

1. I  
2. I

The first system of the musical score for 'Love's Replies'. It consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, starting with a whole rest followed by a half note G4, then a quarter rest, and finally a half note G4. The middle staff is a piano accompaniment in treble clef, 6/8 time, starting with a piano (p) dynamic, followed by a series of chords and eighth notes. The bottom staff is a piano accompaniment in bass clef, 6/8 time, starting with a piano (p) dynamic, followed by a series of chords and eighth notes.

send a ques-tion to my dear Each morn-ing by the lark, . . . And  
send a mes-sage by the rose, It says: "Thou breathing grace, . . . Thy

The second system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with lyrics. The middle staff is a piano accompaniment in treble clef, 6/8 time, with chords. The bottom staff is a piano accompaniment in bass clef, 6/8 time, with chords.

cres.  
ev'-ry night the night-in-gale Brings an-swer ere the dark, . . . The  
mod-est vir-tue, like this flow'r, Spreads fragrance round thy place;" . . . The

cres.

The third system of the musical score. It consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with lyrics. The middle staff is a piano accompaniment in treble clef, 6/8 time, with chords. The bottom staff is a piano accompaniment in bass clef, 6/8 time, with chords. The system ends with a crescendo (cres.) marking.



ques - tion needs no oth - er words, And this is the re -  
 lil - y brings the an - swer meet, The an - swer, an - swer

- ply, . . . . The ques - tion needs no oth - er words, And  
 meet, . . . . The lil - y brings the an - swer meet, "O

this is the re - ply: . . . . "I'll love thee, dear - est,  
 thou whom I a - dore! . . . . My heart is spot - less

while I live, And bless thee if I die; . . . . I'll  
 as these leaves, And loves thee ev - er more, . . . . My

love thee, dear - est, while I live, And bless thee if I  
heart is spot - less as these leaves, And loves thee ev - er-

*cres.*

die, And bless thee if I die, . . . . .  
- more, And loves thee ev - er - more, . . . . .

*f*

*espress.* *rit.*  
... And bless, and bless . . . thee, And bless thee if I  
. . . And loves, and loves . . . thee, And loves thee ev - er-

*dim.* *rit.*

*a tempo. 1st time.* *a tempo. 2d time.* *pp*  
die. - more, . . . . . And loves thee ev - er-

*p a tempo.* *p a tempo.*

- more, *pp* And

loves thee ev - er - more, And loves . . . . .

*sempre. pp*

*sempre. pp*

thee *rall.* ev - er - - more.

. . . . . thee ev - - - er - more.

*rall.* *pp*

## ONLY A LITTLE BEGGAR MAIDEN.

SONG.

FLORENCE M. FULTON.

*Semplice.*

feet; Cru-el is the wind that blows a-round, Cru-el and so pit-i-less the

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music features a mix of eighth and sixteenth notes.

rain, But these, she thinks, are not so hard and cruel, As the

This system contains the next two staves of music. It begins with a forte (*f*) dynamic marking. The melody continues in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes.

crowds that hurry past her in her pain; On-ly a lit-tle beg-gar maid-en,

*Tempo. p*

This system contains the next two staves of music. It begins with a piano (*p*) dynamic marking and a tempo change indicated by *Tempo. p*. The melody continues in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes.

Singing in the cold and dreary street, Singing in the drear-y street.

This system contains the final two staves of music on this page. The melody continues in the treble clef, and the accompaniment is in the bass clef. The music features a mix of eighth and sixteenth notes.



head? The child - ish voice is grow - ing weak and faint, The

sad sweet eyes are fill - ing fast with tears, The child - ish heart is ach - ing, oh! so

sad - ly, She is sing - ing for her bread and no one hears, She is

sing - ing for her bread and no one hears. On - ly a lit - tle beg - gar



maid - en, Sing - ing just to earn her dai - ly bread,

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'maid - en, Sing - ing just to earn her dai - ly bread,'. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring chords and single notes.

Sing - ing for her dai - ly bread.

*p* *pp*

This system also consists of three staves. The vocal line continues with 'Sing - ing for her dai - ly bread.' and includes a fermata over the final note. The piano accompaniment continues with chords. Dynamics *p* and *pp* are indicated below the piano staff.

*Quasi recit.*  
On - ly a lit - tle beggar maid - en, Ly - ing in the cold and drear - y street,

This system consists of three staves. The vocal line begins with the instruction *Quasi recit.* followed by the lyrics 'On - ly a lit - tle beggar maid - en, Ly - ing in the cold and drear - y street,'. The piano accompaniment continues with chords.

*pp*  
Hush'd the child - ish voice for ev - er more, Rest - ing now for aye the lit - tle

This system consists of three staves. The vocal line continues with 'Hush'd the child - ish voice for ev - er more, Rest - ing now for aye the lit - tle'. The piano accompaniment continues with chords. The dynamic *pp* is indicated above the vocal staff.

feet, *ff* Round the Throne of Song she's sweetly sing - ing,

*ff*

*sempre cres.*

Singing where the sounding harps ne'er cease, With her an-gel voice for ev-er clearly

ring - ing, Tell - ing that at last she is at peace, That at

last she is at peace.

*molto. rit.*

*Ped.* *L. H.* \*

## I PRITHEE, GIVE ME BACK MY HEART.

JACQUES BLUMENTHAL.

The first system of the musical score consists of three staves. The top staff is a treble clef with a whole rest. The middle staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with the tempo marking *Moderato.* and a dynamic marking *p*. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It begins with a *Ped.* marking and contains two asterisks (\*) indicating pedal points.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a *p Semplice.* marking. The middle staff is a treble clef with a key signature of one flat and a common time signature. It contains a *rit.* marking and a *p* dynamic marking. The bottom staff is a bass clef with a key signature of one flat and a common time signature. The lyrics "I prithee, give me back my heart, Since" are written below the middle staff.

The third system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It begins with a *f rit.* marking and a *a tempo.* marking. The middle staff is a treble clef with a key signature of one flat and a common time signature. It contains a *f* dynamic marking, a *rit.* marking, a *a tempo. p ten.* marking, and a *p* dynamic marking. The bottom staff is a bass clef with a key signature of one flat and a common time signature. It contains a *Ped.* marking and an asterisk (\*). The lyrics "I can - not have thine, For if from yours you" are written below the middle staff.

will not part, Why then, should'st thou have mine? Yet

*f* *rit.* *a tempo.* *mf*

*f* *rit.* *a tempo.* *p ten.*

*Ped.* \*

now I think on't let it lie, To find it were . . in

*pp* *mf* *rit.*

*mf* *pp* *f* *rit.*

vain, For thou'st a thief in ei - - ther eye,

*f a tempo.* *rit. molto.* *pp*

*rit.* *f a tempo.* *f* *rit. molto.* *ppp*

*una corda.*

you . . . Would steal . . it back . . a - gain.

*lunga.* *f* *Lento assai.* *lunga.*

*lunga.* *f* *Lento assai.* *p* *a tempo.*

*Ped.* \*

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part includes a pedal point marked 'Ped.' with an asterisk. Dynamics include *mf* and *rit.*

Second system of the musical score. The vocal line begins with the instruction *p* *un poco piu vivo.* The lyrics are 'Why should two hearts in one breast lie, And'. The piano accompaniment includes a *a tempo.* marking and a *pp* dynamic.

Third system of the musical score. The vocal line includes dynamics *f*, *poco rit.*, *a tempo.*, and *mf*. The lyrics are 'yet not lodge to - geth - er? O Love! where is thy'. The piano accompaniment includes *f*, *rit.*, *a tempo.*, and *mf* markings.

Fourth system of the musical score. The vocal line includes dynamics *cres.*, *f*, *rit.*, *a tempo.*, and *f*. The lyrics are 'sym - pa - thy, If thus our hearts thou sev - er? ... Then'. The piano accompaniment includes *cres.*, *f*, *rit.*, and *f a tempo.* markings.

I PRITHEE, GIVE ME BACK MY HEART.

509

*pp* *rit. f* *rit.*  
fare - - well care, and fare - well woe. I will no lon - - ger

*f* *pp* *rit.* *f* *rit.*

*f* *rit. molto.* *pp*  
pine, For I'll be - lieve I have . . his heart

*rit.* *f* *rit. molto.* *pp*

Ped. \*

*Lunga.* *mf* *Lento assai.*  
As much as he . . . has

*pp* *Lento assai. pp*

*ten.*

*f*  
nine.

*p* *pp*

Ped. \*

## LESSON BOOKS.

M. INGLE BALL.

ODOARDO BARRI.

There they lie on the

*mf* *sostenuto.* *ten.* *rall.* *p*

This system contains the first three staves of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a half note G2, a half note B2, and a half note D3. Dynamics include *mf*, *sostenuto.*, *ten.*, *rall.*, and *p*.

nur - se - ry floor, Chil - dren's les - son books, soï'd and rent,

This system contains the next three staves. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with a half note E2, a half note G2, and a half note B2. Dynamics include *mf*, *sostenuto.*, *ten.*, *rall.*, and *p*.

Books that must sure - ly be full of smiles, Caught from the sun - ny face

This system contains the next three staves. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, and a half note C4. The piano accompaniment continues with a half note A1, a half note C2, and a half note E2. Dynamics include *mf*, *sostenuto.*, *ten.*, *rall.*, and *p*.

o'er them bent; The bro - ken slate bears the mark of time, And

This system contains the final three staves. The vocal line continues with a half note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with a half note D2, a half note F2, and a half note A2. Dynamics include *mf*, *sostenuto.*, *ten.*, *rall.*, and *p*.



ARRI.

on the

nt,

y face

And

blot - ted cop - y - books ser - vice show, With let - ters trac'd by a

*p rall. un poco.*  
lit - tle hand, "On - ly to please dear moth - er, you know."  
*p col canto.*

*Lento ma non troppo.*  
What tho' the work be child - ish, Wait for the com - ing hour, When the  
*p sostenuto.*  
*Ped.* \*

small green bud on the ro - se's stem May blos - som a glo - rious flow'r.  
*p* *ten.*

*1mo. Tempo.* *p a tempo.*

Treasur'd the books and slate now rest, And

*rall.* *ten.* *mf* *p a tempo.*

sa - cred rel - ics of oth - er days, No lon - ger need-ed, their time is past,

*p* *sostenuto.*

Hid - den they lie from the sun's warm rays, And one who looks in them

*p*

sighs in pain, And the books are blot - ted with bit - ter tears, As she

rest, And

sees the curls of the gold-en head Thro' the long dim light of the by-gone years.

*p e rall.*

*sostenuto.* *mf dim.* *colla voce.*

*Ped.* \*

is past,

What tho' the work be child-ish, It brings back the days of yore, And in

*p Lento ma non troppo.* *con espress.*

*p*

ks in them

one fond mem'-ry the with-er'd bud Shall blossom for ev-er - more, For

*cres.* *f* *rit.*

As she

ev - er - more!

*ff col canto.*

*Ped.* \* *Ped.* \* *Ped.* \*

## MY LITTLE SWEETHEART.

MARY MARK LEMON.

ODOARDO BARRI.

*Con eleganza.*

*mf*

*a mezza*

1 In the  
2 Tho' the

*sf* *p*

*voce ben legato.*

long, long a - go of the van - ish'd years, When the  
sun - shine must fade from the sum - mer flow'rs, Tho' the

*un poco cres: ma non troppo.*

love - dawn broke on high, In the dreamland so old, where  
moon - light dies o'er the sea, Yet the love-dream of old will

love is told, We wander'd, my love and I. Her  
ne'er grow cold, The love-dream I dreamt with thee. When

trust - ful eyes un - dimm'd with tears, Her heart un - touch'd by  
twi - light falls a - cross the bay I see thee as of

pain, That hour re - lives as yes - ter - day, The  
yore, The gold - en past a - wakes a - gain, The

*rit. e p* old dream wakes a - gain. Ah! What did the an - gels  
*pp e legato.* shad - ows flee once more. Ah! What did the an - gels

*colla voce.* *p* *pp*

whisper to thee, My lit - tle sweetheart, down by the sea?  
 whisper to thee, My lit - tle sweetheart, down by the sea?

The first system of the musical score for 'My Little Sweetheart'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#), a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are 'whisper to thee, My lit - tle sweetheart, down by the sea?' repeated twice.

Love was their message sent thee from me, My lit - tle sweet - heart,  
 Love was their message sent thee by me,

The second system of the musical score. It continues the vocal and piano parts. The lyrics are 'Love was their message sent thee from me, My lit - tle sweet - heart, Love was their message sent thee by me,'. A dynamic marking of *f* (forte) is present above the vocal line.

down by the sea. My little sweetheart,

The third system of the musical score. It includes a double bar line and a repeat sign. The lyrics are 'down by the sea. My little sweetheart,'. Dynamic markings include *mf* (mezzo-forte) and *col canto* (con canto).

down by the sea.

The fourth system of the musical score. It concludes the piece. The lyrics are 'down by the sea.' Dynamic markings include *cres.* (crescendo) and *dim.* (diminuendo).

## BIRDIE LOOKING OUT FOR ME.

ETHEL LYNN.

E. A. H.

1 Two lit-tle bus-y hands

2 Down by the li-lae bush,

*Affettuoso.**p**p*

patting on the window, Two laughing bright eyes looking out for me; Two rosy-red cheeks  
something white and azure Saw I in the window, as I passed the tree; Well I knew the apron and

dented with a dimple; Mother-bird is coming, ba-by, do you see?  
shoulder-knots of ribbon, All belonged to baby, looking out for me.

*p*



3 Talking low and tenderly To my-self as mothers will, Spake I softly: "God in heaven

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part consists of chords in the right hand and a simple bass line in the left hand.

Keep my darling free from ill. Worldly gear and worldly honors Ask I not for a'er of Thee;

*cres.*

The second system continues the melody and accompaniment. The piano part includes some chords marked with an 'x' in the right hand. A 'cres.' (crescendo) marking is placed below the piano part.

*con espressione.*

But from want and sin and sorrow, Keep her ever pure and free."

The third system begins with the instruction 'con espressione.' above the vocal line. The piano accompaniment features more complex chordal textures in the right hand.

*Maestoso.*

4 Two lit-tle wax-en hands, Folded soft and si-lent-ly; Two lit-tle curtained eyes

The fourth system starts with the instruction 'Maestoso.' above the vocal line. The tempo is slower and more dignified. The piano accompaniment continues with sustained chords in the right hand.

God in heaven

for aër of Thee;

curtained eyes

Looking out no more for me; Two lit- tle snow- y cheeks, Dimple-dented nev-er-more;

Two little trodden shoes, That will never touch the floor; Shoulder-ribbon softly twisted,

Apron folded clean and white, These are left me, and these only Of the childish presence bright,

5 Thus He sent an answer to my earnest praying, Thus He keeps my darling

free from earthly stain, Thus He folds the pet lamb safe from earth-ly stray-ing,

*cres.*

This system contains the first line of music. The vocal melody is in the treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are written below the vocal line. A 'cres.' (crescendo) marking is placed below the piano accompaniment.

*lento.*  
But I miss her sad-ly by the win-dow pane, Till I look a-bove it;—

*cres.*

This system contains the second line of music. It begins with a 'lento.' (lento) marking above the vocal line. The lyrics continue below the vocal line. A 'cres.' (crescendo) marking is placed below the piano accompaniment.

then, with pur-er vis-ion, Sad, I weep no lon-ger the li-lac-bush to pass,

This system contains the third line of music. The lyrics continue below the vocal line.

For I see her an-gel, pure and white, and sin-less, Walking with the harpers,

This system contains the fourth line of music. The lyrics continue below the vocal line.

by the Sea of Glass. 6 Two lit-tle snowy wings

This system features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "by the Sea of Glass." followed by a measure rest, then "6 Two lit-tle snowy wings". The piano accompaniment consists of a right hand in treble clef with chords and a left hand in bass clef with a steady eighth-note bass line.

Soft - ly flut- ter to and fro, Two ti-ny childish hands Beckon still to me be- low ;

The second system continues the vocal melody with the lyrics "Soft - ly flut- ter to and fro, Two ti-ny childish hands Beckon still to me be- low ;". The piano accompaniment maintains the same texture with chords in the right hand and a moving bass line in the left hand.

Two ten-der an-gel eyes Watch me ev-er earn-est-ly Thro' the loop-holes of the skies ;

The third system features a more active vocal melody with the lyrics "Two ten-der an-gel eyes Watch me ev-er earn-est-ly Thro' the loop-holes of the skies ;". The piano accompaniment includes chords with 'x' marks in the right hand and a steady bass line in the left hand.

Baby's looking out for me.

The final system on this page shows the vocal melody concluding with the lyrics "Baby's looking out for me." The piano accompaniment features a more complex right hand with sixteenth-note patterns and a consistent eighth-note bass line in the left hand.

## THE CORK LEG.

*Allegretto.*

1 I'll tell you a tale now with-out a - ny flam, In Holland there dwelt Myn-

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 6/8. The lyrics are: "1 I'll tell you a tale now with-out a - ny flam, In Holland there dwelt Myn-".

- heer Von Clam, Who ev' - ry morn - ing said: "I am the rich-est merchant in

This system contains the second line of music. The vocal melody continues in the upper staff, with piano accompaniment in the lower two staves. The lyrics are: "- heer Von Clam, Who ev' - ry morn - ing said: 'I am the rich-est merchant in".

Rot - ter-dam." Ri tu, di nu, di nu, di nu, Ri tu, di ni nu, ri

This system contains the third line of music. The vocal melody continues in the upper staff, with piano accompaniment in the lower two staves. The lyrics are: "Rot - ter-dam." Ri tu, di nu, di nu, di nu, Ri tu, di ni nu, ri".

tu, di nu, ri na!

This system contains the fourth line of music. The vocal melody continues in the upper staff, with piano accompaniment in the lower two staves. The lyrics are: "tu, di nu, ri na!".

- 2 One day, when he had stuff'd him as full as an egg,  
A poor relation came to beg,  
But he kick'd him out without broaching a keg,  
And in kicking him out he broke his leg.  
Rit tu, di nu, etc.
- 3 A surgeon, the first in his vocation,  
Came and made a long oration,  
He wanted a limb for anatomization,  
So he finished his jaw by amputation.  
Rit tu, di nu, etc.
- 4 "Mr. Doctor," says he, when he'd done his work,  
"By your sharp knife I lose one fork ;  
But on two crutches I never will stalk,  
For I'll have a beautiful leg of cork."  
Rit tu, di nu, etc.
- 5 An Artist in Rotterdam, 'twould seem,  
Had made cork legs his study and theme ;  
Each joint was as strong as an iron beam,  
And the springs were a compound of clock-work and steam.  
Rit tu, di nu, etc.
- 6 The leg was made, and fitted right,  
Inspection the Artist did invite ;  
Its fine shape gave Mynheer delight,  
As he fixed it on and screwed it tight.  
Rit tu, di nu, etc.
- 7 He walked through squares, passed each shop,  
Of speed he went to the utmost top ;  
Each step he took with a bound and a hop,  
And he found his leg he could not stop !  
Rit tu, di nu, etc.
- 8 Horror and fright were in his face,  
The neighbors thought he was running a race ;  
He clung to a lamp post to stop his pace,  
But the leg wouldn't stay, but kept on the chase.  
Rit tu, di nu, etc.
- 9 Then he called to some men with all his might :  
"Oh, stop this leg, or I'm murdered quite!"  
But though they heard him aid invite,  
In less than a minuet he was out of sight.  
Rit tu, di nu, etc.
- 10 He ran o'er hill and dale and plain,  
To ease his weary bones he'd fain,  
Did throw himself down, but all in vain,  
The leg got up and was off again.  
Rit tu, di nu, etc.
- 11 He walked of days and nights a score,  
Of Europe he had made the tour,  
He died—but though he was no more,  
The leg walked on the same as before!  
Rit tu, di nu, etc.

## O WERT THOU IN THE CAULD BLAST.

ROBERT BURNS.

MENDELSSOHN.



1 O wert thou in the cauld blast, On yon - der lea, On  
 2 Or were I in the wild - est waste, Sae black and bare, Sae

1 O wert thou in the cauld blast, On you - der lea, On  
 2 Or were I in the wild - est waste, Sae black and bare, Sae

The vocal melody is in 3/4 time, with the treble staff carrying the notes and the bass staff providing accompaniment. The lyrics are written below the notes, with two verses of the song.

yon - der lea, My plai - die to the an - gry airt . . . I'd  
 black and bare, The des - ert were a Par - a - dise . . . If

yon - der lea, My plai - die to the an - gry airt . . . I'd  
 black and bare, The des - ert were a Par - a - dise . . . If

The vocal melody continues with the same accompaniment. The lyrics are repeated, with the final line of each verse ending with a double bar line.



shel - ter thee, I'd shel - ter thee, Or did mis - for - tune's  
thou wert there, If thou wert there. Or were I mon - arch

bit - ter storms A - round thee blaw, A - round thee blaw,  
of the globe With thee to reign, With thee to reign,

Thy shield should be my bo - - som, To share it a,' To share it a,'  
The brightest jew - el in my crown Wad be my Queen, Wad be my Queen.

## GRACIOUS SPIRIT, LOVE DIVINE.

IRVING EMERSON. By per.

*Andantino.*

*Tempo.*

*Legato.*  
1ST SOP. *ppp* *pp* *mf*

Gra - cious Spi - rit, Love di - vine, Let Thy light with - in me

SECOND SOPRANO.

Gra - cious Spi - rit, Love di - vine, Let Thy light with - in me

TENOR or ALTO an octave lower.

ORGAN ACCOMPANIMENT AD LIB.

N. By per.

shine, All my guilt - y fears re - move; Fill me with Thy  
 shine, All my guilt - y fears re - move; Fill me with Thy

*pp* *pp* *mf*

*pp* *ppp* *mf*

me  
 me

rit. *p a tempo.*

heaven-ly love. Speak Thy pardoning grace to me; Set the  
 heaven-ly love. Speak Thy pardoning grace to me; Set the

*p*

bur - dened sin - ner free ;      Lead me to the Lamb of God,

bur - dened sin - ner free ;      Lead me to the Lamb of God,

*cres.*      *cres.*

*cres.*      *pp*

Wash me in His pre - cious blood ;      Life and peace to me im -

Wash me in His pre - cious blood ;      Life and peace to me im -

*pp*      *pp*      *ppp*

*rit. ppp Slow.*

part, Seal sal - va - tion on my heart, Breathe Thy - self in -

part, Seal sal - va - tion on my heart, Breathe Thy - self in -

*rit. Slow.*

*mf*

*pp*

*rit.*

to my breast; Ear - nest of im - mor - tal rest. A - men.

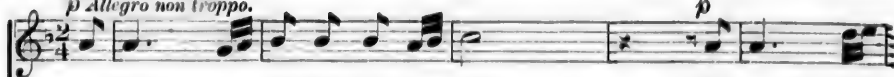
to my breast; Ear - nest of im - mor - tal rest. A - men.

*colcanto. p*

## BEWARE.

LONGFELLOW.

O. B. BROWN. By per.

**FIRST TENOR.**  
*p Allegro non troppo.*

1. I know a mai-den fair to see,  
 2. She has two eyes so soft and brown,

*p* She can both  
 She gives a

**SECOND TENOR.**

1. Take care, take care, Yes, fair to see, take care, Be- ware,  
 2. Take care, take care, So soft and brown, take care, Be- ware,

**FIRST BASS.**

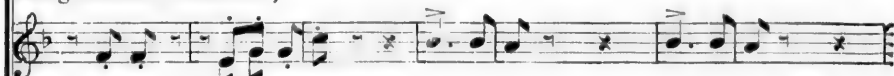
1. Take care, take care, Yes, fair to see, take care, Be- ware,  
 2. Take care, take care, So soft and brown, take care, Be- ware,

**SECOND BASS.**

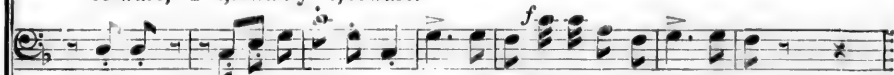
false and friendly be,  
 side glance and looks down,

Trust her not!

trust her not!



be-ware, Yes, friendly be, beware.

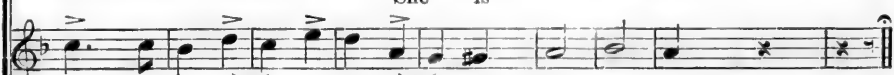


beware, And looks down, beware! Trust her not! she is fooling, trust her not! She is fooling



Trust her not! trust her not! . . . She is fool - ing thee.

She is



Trust her not, trust her not! She is fool - ing thee.  
 thee, Trust her not,

She is fooling thee.



*p*

3. And she has hair of a gold-en hue, And what she  
 4. She gives thee a gar-land wov-en fair, A fool's cap

*p*

3. Take care, take care, Of gold-en hue, take care, Be- ware,  
 4. Take care, take care, Yes wov-en fair, take care, Be- ware,

*p*

says it is not true, Trust her not! trust her not!  
 'tis for thee to wear,

be-ware, It is not true, beware!

beware, For thee to wear, beware! Trust her not! she is fooling, trust her not! She is fooling

*f*

Trust her not, Trust her not! She is fool - ing thee, She is fooling thee. *ff* *Fine.*

Trust her not, Trust her not! She is fool - ing thee, She is fooling thee. *ff* *Fine.*

Trust her not, Trust her not! She is fool - ing thee, She is fooling thee.



## RING ON, MY BELLS.

VINCENTO CIRILLO. By per.

1. TENOR. *f con brio.*1. Ring  
2. Ring

2. TENOR.

1. BASS. *f >*1. Ring  
2. Ring2. BASS. *f >**Allegretto animato.**p festoso.**cres.**f**f**dim.**f*

out, my bells, in ac - cents clear, Ring soft, ring soft and sweet, And  
 out, my bells, a - cross the plain, Ring wild, ring wild and free, And

out, my bells, in ac - cents clear, Ring soft, ring soft and sweet, And  
 out, my bells, a - cross the plain, Ring wild, ring wild and free, And

*brillantemente.**dim.**f*

By per.  
f con brio.

1. Ring  
2. Ring  
OR.

s. f >

1. Ring  
2. Ring  
ss. f >

f

f

And  
And

f

And  
And

f

f

f

take a mes-sage true and clear to hearts, to hearts that beat. Soothe the  
wake the ech-oes back a - gain, and wake to mel - o - dy. O'er the

soul with sor - row ach - ing, Cheer the life when all's for - sak - ing, Sing of  
mountains waft my dreaming, Where the sun - set glo - ry's streaming, Where the  
Soothe the soul,  
O'er the mountains,

soul with sor - row ach - ing, Cheer the life when all's for - sak - ing,  
mountains waft my dreaming, Where the sun - set glo - ry's streaming,

Soothe the soul,  
O'er the mountains,

joy to hearts now breaking, Ring on, my bells, Ring on, my bells, Ring  
 pur-ple vines are gleaming, Ring on, my bells, Ring on, my bells, Ring

Sing, oh sing of joy, Ring on, my bells, Ring on, my bells, Ring  
 Where the vines are gleam-ing, Ring on, my bells, Ring on, my bells, Ring

*pp* *p cres.* *rit.*

*pp* *p cres.*

*marcato.* *pp* *p cres.*

on, . . . Ring on, . . . Ring on, . . . my bells. . .

on, Ring on, Ring on, Ring on, Ring on, Ring on, my bells. . .

*f* *rall.*

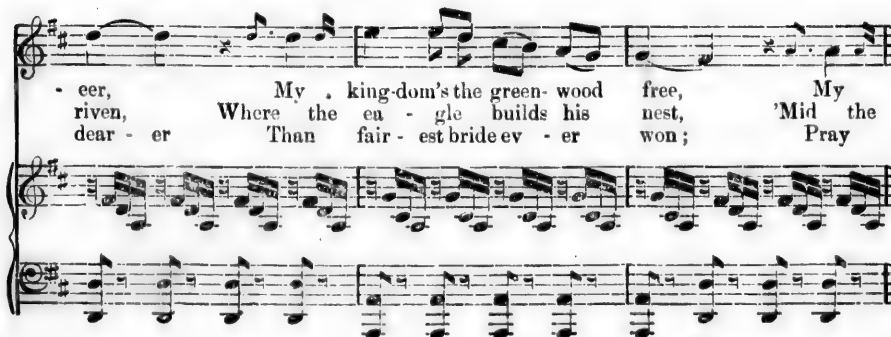
*f* *rall.*

*f* *rall.*

## THE MOUNTAINFLER.

J. H. WARLAND.

L. MARSHALL.

*Maestoso.*

sub-jects the wild bird and deer, My pal - ace the spread-ing  
dark cloud's tem - pest driven, O'er the mount - ains lord - ly  
what to the heart can be near - er Than the voice of the crack - ing

*cres.*

tree; I climb up the crag - gy mount - ain, And in -  
crest; Let the world jog on as it may, O  
gun? It sings a - long the ech - o - ing crags, With its

- hale its balm - y airs, I drink at the spark - ling  
where's the home like mine, I can laugh at its cares till I'm  
mu - sic wild and free, And we laugh at the world howe'er it

fount - ain, And laugh at the world and its  
grey - Un - der the oak and mount - ain  
wags, Ha! Ha! My mount - ain home for

ad- ing  
- ly  
- ing

cares.  
pine.  
me.

*ff*

For 'tis I am the mount- ain - eer, For 'tis

And in-  
- O  
With its

I am the mount - ain - eer, Ha! Ha! I am the mountain -

- eer.

*cres.*

and its  
ain  
for

4 I hear the an-them grand and deep Which swells o'er my palace

*ff* *f* *rf*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. Dynamic markings *ff*, *f*, and *rf* are placed below the piano staff.

high,— Mid the thunder's roll, and the tempest's sweep, As the bolts a-round me

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

fly; I laugh at the storms whose ceaseless din Gives the world without no

*f*

This system contains the third and fourth staves of music. The vocal line includes a fermata over the word 'fly;'. The piano accompaniment has a more active bass line with some triplets. A dynamic marking *f* is present.

rest,— For my heart it is all peace with-in, My home on the mount-ain

*ff* *p*

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. Dynamic markings *ff* and *p* are included.



ace  
d me  
out no  
-ain

*ff*  
crest. For 'tis I am the mount-ain - eer, For 'tis

*ff*

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3. The piano part features a series of sixteenth-note runs in the right hand and eighth-note patterns in the left hand.

I am the mount-ain - eer, Ha! Ha! I am the mountain -

*ad lib.*

The second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment continues with a series of sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The system ends with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3.

- eer. . . . .

*cres.*

The third system of the musical score. The vocal line is a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment features a series of sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The system ends with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3.

The fourth system of the musical score. The vocal line is a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The piano accompaniment features a series of sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The system ends with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and finally a quarter note A3.

# THE GOLDEN AGE IS COMING.

L. MARSHALL.

*Brillante.* *Sua.....*

*f* *p*

*Sua.....* *ff* *cres.*

1. Bards in praise of  
2. By the loft - y  
3. Rouse, then, broth - ers,

*fz* *mf*

gold - en a - ges, Long have sung in  
aims we cher-ish, By the hope that  
and be do - ing, Ev' - ry ef - - fort

loft - - y rhyme, But, ex - - cept in  
nev - er dies, Er - - ror's le - - gions  
brings it on; And the hum - blest

their own pag - es, Nev - er was there  
soon shall per - ish, Lib - er - ty and  
truth pur - su - ing, From its path - way

such a time, Nev - er was there  
truth a - rise! Lib - er - ty and  
lifts a stone, From its path - way

such a time!  
truth a - rise!  
lifts a stone.

*Sra.*.....  
*mf*

Sra..... The golden age is coming,

*p*

Sra..... The gold-en age is coming,

*f* *p*

Love then and la - bor, do not fret, The gold - en age is

*f* *p*

com-ing yet, coming yet, The gold - en age is com-ing yet!

Sra.....

*f* *p*

# AWAKE! AWAKE! FOR THE SPRING HAS COME.

THOMAS P. MURPHY. By per.

*Allegro non troppo.*  
**SOPRANO.**

*tutti. f*

**ALTO.**

**TENOR.** (8va. lower.)

*tutti. f*

**BASS.**

*A -*

*Allegro non troppo.*  
**ACCOMP.**

wake! Awake! for the Spring has come, Lift up your voi-ces in joy, Raise

wake! Awake! for the Spring has come, Lift up your voi-ces in joy, Raise

yet!

loud your song, for life is young, And the birds with the blossoms

loud, Raise loud your song, for life is young, And the birds with the blossoms

*p* SOLI.

*p* SOLI.

*p* SOLI.

*p*

toy, And the birds with the blossoms toy. The

toy, And the birds with the blossoms toy. The

*f* TUTTI. *p* SOLI.

*f* TUTTI. *p* SOLI.

*f* TUTTI. *p* SOLI.

*f* *cres.*

*allegretto.* *dolce.*

stream-lets run as if mad with fun, Through mead - ows, oh so

stream - lets run as if mad with fun, Through mead-ows, oh so

*dolce.*

*p cres.* *molto.* *rall. f* *a tempo.*

green, All na - ture's gay the live - long day! At the

*p cres.* *molto.* *rall. f* *a tempo.*

green, All na - ture's gay the live - long day!

*p cres.* *molto, cres. e rall.*

*p cres.* *molto.* *rall.* *a tempo.*



*Tutti. f*

thought of a Summer's Queen; At the thought of a Summer's Queen!

*Tutti. f*

At the thought of a Summer's Queen!

*cres. f*

*Con forza. f Tutti.*

Where are the frosts, the winds, the snow, The win - ter, oh so

*f Tutti.*

Where are the frosts, the winds, the snow, The win - ter, oh so

(ORGAN.)

dear? They are gone for a time, to an-oth - er clime, To

dear? They are gone for a time, to an-oth - er clime, To

let young Spring us cheer! To let young Spring us cheer!

let young Spring us cheer! To let young Spring us cheer!

*Tempo primo.*  
*Tutti. f*

Awake! Awake! for the Spring has come, Lift up your voices in joy, Raise

*Tutti. f*

Awake! Awake! for the Spring has come, Lift up your voices in joy, Raise

*Tempo primo.*  
*f* *cres.*

*p SOLI.*

loud your song, for life is young, And the birds with the blossoms

*p SOLI.*

loud, Raise loud your song, for life is young, And the birds with the blossoms

*p*

joy, Raise

joy, Raise

cres.

blossoms

blossoms

*Tutti. f*

toy, And the birds with the blossoms toy, Awake ! for the Spring has

*f*

*Tutti. f*

toy, And the birds with the blossoms toy, A - wake ! . for the Spring has

*ff* *cres.*

come, Awake ! for the Spring has come, Awake ! for the Spring has

come, for the Spring, the Spring has come, Awake ! . . for the Spring has

*f* *cres.*

com:, A-wake! for the Spring has come, A -

come, for the Spring, the Spring has come,

*accel.* *ff*

*ff accel.*

This system contains the first two staves of the musical score. The first staff is a vocal line with lyrics 'com:, A-wake! for the Spring has come, A -'. The second staff is a vocal line with lyrics 'come, for the Spring, the Spring has come,'. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The tempo and dynamics markings are *accel.* and *ff* for the vocal lines, and *ff accel.* for the piano accompaniment.

wake! A-wake!

wake! A-wake!

*fff* *stacc.* *f* *ff* *Fine.*

This system contains the second two staves of the musical score. The first staff is a vocal line with lyrics 'wake! A-wake!'. The second staff is a vocal line with lyrics 'wake! A-wake!'. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The tempo and dynamics markings are *fff* for the vocal lines, and *stacc.*, *f*, *ff*, and *Fine.* for the piano accompaniment.

# THE ROSY GOBLET.

551

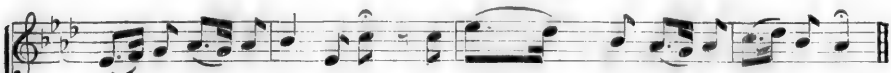
THOMAS MOORE

ALONZO STONE.

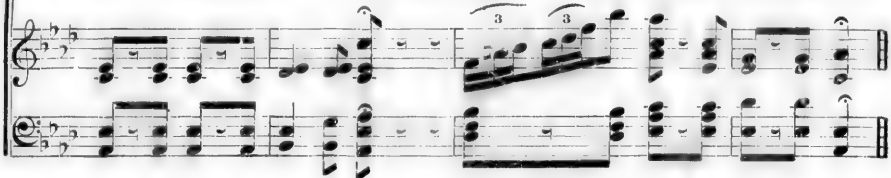
*Con Spirito.*



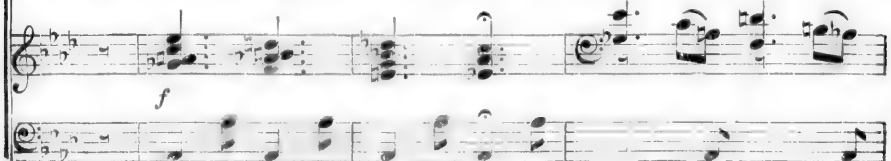
1. With - in this gob-let rich and deep, I cra - dle all my woes to sleep. Why
2. Then let us nev - er vain - ly stray, In search of thorns, from pleasure's way. Oh



should we breathe the sigh of fear, Or pour the un - a - vail-ing tear?  
let us quaff the ro - sy wave, Which Bac - chus loves, which Bacchus gave!



For death will ne - ver heed the sigh, Nor soft - en at the  
Oh let us quaff the ro - sy wave, Which Bac - chus loves, which



*a tempo, f*

tear - ful eye; And eyes that spar - kle, eyes that weep, Must  
Bac - chus gave, And in the gob - let rich and deep, Come

*f a tempo.*

*rit. a tempo primo.*

all a - like be seal'd in sleep. With - in this gob - let  
bur - y all your woes in sleep.

*rit. a tempo primo.*

rich and deep, I era - dle all my woes to sleep.

*ff*



# O! HUSH THEE, MY BABY.

553

SIR WALTER SCOTT.

*Andantino. m.g.*

A. H. PEASE.



1 O! hush thee, my ba-by, Thy  
2 fear not the bu-gle, Tho'

*m.g.* *m.g.*

sire is a knight, Thy moth-er a la-dy Both love-ly and bright; The  
loud-ly it blows, It calls but the ward-ers Who guard thy re-pose; Their

*m.g.*

woods and the glens, From the tow'r which we see, They  
bows would be bend-ed, Their blades would be red, Ere the

*rit.* *rit.*

all are belong - ing, Dear ba - by, to thee. } O, mi - ri fal - go lul - go - li, Ho -  
 step of a foe - man Draw near to thy bed. }

- ro, ho - ro! O, mi - ri fal - go lul - go - li, Ho - ro, ho - ro!

Lul - la - by, lul - la - by, lul - la - by! Lul - la - by, lul - la -

- by, lul - la - by!

li, Ho-

hush thee, my ba - by, The time will soon come, When thy sleep shall be bro - ken By

ro!

trum - pet and drum. Then hush thee, my dar - ling, Take rest while you may, For

*m.g.*

lul - la -

strife comes with manhood, As wak-ing with day. O, mi-ri fal-go lul-go-li, Ho-

O

- ro, ho-ro! O, mi-ri fal-go lul-go-li, Ho-ro, ho-ro!

First system of musical notation. The vocal line (treble clef) features a melody with triplets and the lyrics "Lul - la - by, lul - la - by, lul - la - by! Lul - la - by, lul - la -". The piano accompaniment (grand staff) consists of chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with the lyrics "- by, lul - la - by! Lulla - by, lul - la - by!". The piano accompaniment continues with a steady rhythmic pattern.

Third system of musical notation. The vocal line has the lyrics "Lul - la - by, lul - la - by!". The piano accompaniment features a more active melody in the right hand. A marking "m.g." appears at the end of the system.

Fourth system of musical notation. The vocal line is mostly rests, with a marking "ad lib." above it. The piano accompaniment continues. A marking "m.g." is above the first measure, and "rit. al Fine." is below the first measure. The system concludes with a double bar line.

# "BABY MINE."

CHARLES MACKEY.

ARCHIBALD JOHNSTON.

*Moderato.*  
*mf*

The piano introduction consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The middle and bottom staves are grand staff notation (treble and bass clefs). The music is in a moderate tempo and features a melody in the right hand and a supporting bass line in the left hand.

*p*

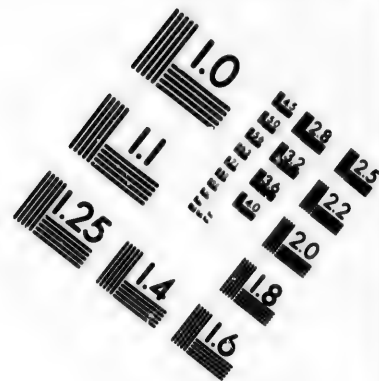
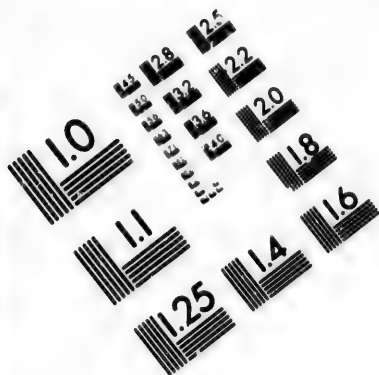
1 I've a let - ter from thy sire, Ba - by mine, Ba - by  
 2 Oh, I long to see his face, Ba - by mine, Ba - by  
 3 I'm so glad, I can - not sleep, Ba - by mine, Ba - by

The vocal entry is on a single staff with a treble clef, key signature of one flat, and common time. The piano accompaniment is in grand staff notation. The piano part features a steady bass line and chords that support the vocal melody.

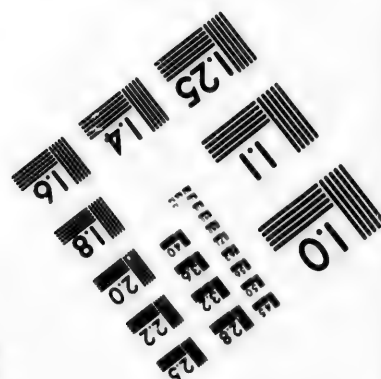
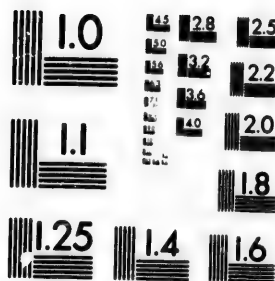
mine; I could read and nev - er tire, Ba - by, mine, Ba - by  
 mine; In his old ac - custom'd place, Ba - by, mine, Ba - by  
 mine; I'm so hap - py, I could weep, Ba - by, mine, Ba - by

The second system continues the vocal and piano parts. The piano accompaniment includes chords marked with 'x' in the original score, indicating specific harmonic points.





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*cres.*

mine; He is sail - ing o'er the sea, He is com - ing home to  
mine; Like the rose of May in bloom, Like a star a - mid the  
mine; He is sail - ing o'er the sea, He is com - ing home to

*cres.*

me, He is com - ing back to thee! Ba - by mine! Ba - by  
gloom, Like the sun - shine in the room, Ba - by mine! Ba - by  
me, He is com - ing back to thee! Ba - by mine! Ba - by

*cres.* *f* *rit.*

mine; He is com - ing back to thee! Ba - by mine.  
mine; Like the sun - shine in the room, Ba - by mine.  
mine; He is com - ing back to thee! Ba - by mine.

*cres.* *f* *rit.*

*mf* *D.S.*

## THE WATCHER AT THE GATE.

D. B. TOWNER. N. N. M. I.

*With expression.*

1 I'm kneeling at the threshold, Weary, . . . . . faint and sore,  
 2 A weary path I've traveled 'Mid darkness, . . . . . storm and strife,  
 3 Methinks I hear the voices Of the blessed. . . . . as they stand,  
 4 The friends that started with me Have entered . . . . . long a - go;  
 5 With them the blessed angels That know no . . . . . grief or sin;

Waiting for the dawning, For the opening . . . . . of the door;  
 Bearing many a burden, Struggling . . . . . for my life;  
 Singing in the sunshine In the far off . . . . . sin - less land;  
 One by one they left me Struggling . . . . . with the foe;  
 I see them by the portals Prepared to . . . . . let me in;

Waiting till the Master shall bid me . . . . . rise and come  
 But now the morn is breaking, My time will . . . . . soon be o'er;  
 Oh, would I were with them Amid their . . . . . shin - ing throng,  
 Their pilgrimage was shorter, their triumph . . . . . sur - er won;  
 O Lord, I wait Thy pleasure, Thy time and . . . . . way are best;

To the glory of His prosence, To the . . . . . glad - ness of His home.  
 I'm kneeling at the threshold, My . . . . . hand is on the door.  
 Mingling in their worship, . . . . . Join - ing in their song.  
 How lovingly they'll hail me When . . . . . all my toil is done.  
 But I'm wasted, worn and weary; . . . . . (Omit. . . . .)

*D.S.**Last verse only.*

O Fa-ther, bid me rest!

## THERE'S A LAND 'MID THE STARS.

W. P. W.

R. A. GLENN.




1 There's a land 'mid the stars we are told, Where they know not the sor - row of  
 2 Here our gaze can - not soar to that land, But our vis - ions have told of its  
 3 Oh, the stars in the heav - ens at night Seem to tell where the ransomed have  
 4 Oh, then let us cling to his Son, All our sor - rows he'll help us to



time, Crys - tal fount - ains in val - leys of gold, And  
 bliss, And our souls by its breez - es are fanned, When we  
 trod, And the sun from his pal - ace of light Seems to  
 bear, And when life and its du - ties are done, He has


Chorus.



life is a treas - ure sub - lime. 'Tis the sweet by and  
 faint in the des - ert of this.  
 beam with the smiles of our God.  
 prom - ised a crown we shall wear. 'Tis the sweet



by, 'Tis the land of our God we are told; Shall we  
 by and by,



meet, shall we meet in that cit - y? 'Tis the beau - ti - ful home of the soul.

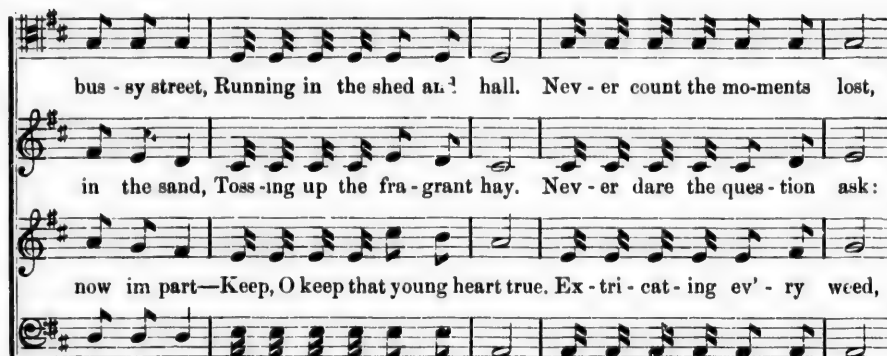
## MOTHER, WATCH THE LITTLE FEET.

*Andantino.*


1 Mother, watch the lit - tle feet, Climbing o'er the garden wall, Bounding thro' the

2 Mother, watch the lit - tle hand, pick-ing berries by the way, Mak - ing hous-es

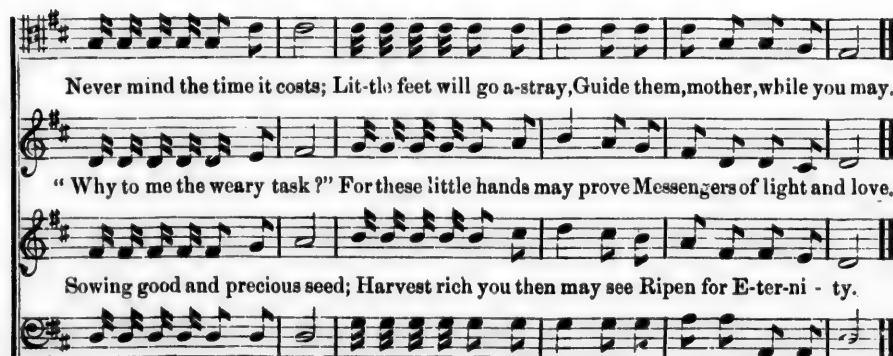
3 Mother, watch the lit - tle heart, Beating warm and soft for you ; Wholesome les-sons



bus - sy street, Running in the shed al - hall. Nev - er count the mo-ments lost,

in the sand, Toss-ing up the fra-grant hay. Nev - er dare the ques - tion ask:

now im part—Keep, O keep that young heart true. Ex - tri - cat - ing ev' - ry weed,



Never mind the time it costs; Lit-tle feet will go a-stray, Guide them, mother, while you may.

"Why to me the weary task?" For these little hands may prove Messengers of light and love,

Sowing good and precious seed; Harvest rich you then may see Ripen for E-ter-ni - ty.

# HELEN'S BABIES. IN THEIR LITTLE BED."

F. H. WOOD.

*Moderato.*

E. A. BENSON.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a quarter rest. The lower staff is in bass clef and features a continuous accompaniment of eighth notes, with some chords and rests interspersed.

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, with lyrics written below it. The lower staff continues the accompaniment. A piano dynamic marking 'p' is placed below the first measure of the lower staff.

1 In their lit-tle beds she laid them, Ro - sy cheeks and full of play,  
2 As these lit-tle ones lie sleeping, Hold - ing each the other's hands,

The third system of the musical score consists of two staves. The upper staff continues the melody with lyrics. The lower staff continues the accompaniment.

Ev' - ry one that ever saw them, Thought how beautiful were they;  
Hel - en, tho' at work, is keep - ing Watch o'er both her lovely lambs,

Hel - en is the proudest mother, And her fond heart leaps with joy,  
Hopes of future greatness with them, When this world shall add its joys,

This system of musical notation includes a vocal melody in the treble clef, a piano accompaniment in the right hand of the grand staff with chords, and a bass line in the left hand of the grand staff.

At the thousand roguish antics, Of her lit-tle ba-by boys.  
Fills her heart with fond ambition, Tho' they're only ba-by boys.

This system continues the musical notation with a vocal melody, piano accompaniment, and bass line.

## CHORUS.

In their lit-tle bed she laid them, Ro-sy cheeks and full of play,

In their lit-tle bed she laid them, Ro-sy cheeks and full of play,

The chorus section features a vocal melody, piano accompaniment, and bass line, with the lyrics repeated twice.



Ev' - ry one that ev-er saw them,      Thought how beau-ti - ful were they.

Ev' - ry one that ev-er saw them,      Thought how beau-ti - ful were they.

The musical score consists of two systems. The first system has two vocal staves (treble and bass clef) with the lyrics "Ev' - ry one that ev-er saw them,      Thought how beau-ti - ful were they." and a piano accompaniment (treble and bass clef). The second system has the same vocal staves with the same lyrics and a more active piano accompaniment. The piano part in the second system features a series of chords in the right hand and a rhythmic pattern in the left hand.

The piano accompaniment for the second system of the song. It consists of two staves (treble and bass clef) showing a series of chords in the right hand and a rhythmic pattern in the left hand. The right hand part is a series of chords, mostly triads and dyads, while the left hand part is a rhythmic pattern of eighth and sixteenth notes.

## THE GIPSY COUNTESS.

MRS. CRAWFORD.

DUET.

STEPHEN GLOVER.

Gipsy.

1 Oh! how can a poor Gip - sy maid-en like me Ev - er hope the proud  
2 Go, flat - ter - er, go! I'll not trust to thine art; Go, leave me, and

bride of a no - ble to be? To some bright jewell'd beau-ty thy  
tri - fle no more with my heart! Go, leave me to die in my

vows will be paid, And thou wilt for - get her, the poor Gip - sy  
own na - tive shade, And be - tray not the heart of the poor Gip - sy

maid, And thou wilt for - get her, the poor Gip - sy maid. A -  
maid, And be - tray not the heart of the poor Gip - sy maid. I have

*con anima.*

- way with that thought; I am free! I am free To de-vote all the  
lands and proud dwellings, and all shall be thine, A cor-o-net,

*dim.*

love of my spir-it to thee; Young rose of the wil-der-ness,  
Zil-lah! that brow shall en-twine; Thou shalt never have rea-son my

*dim.**cres.*

blushing and sweet, All my heart, all my for-tune I lay at thy  
faith to up-braid, For a Count-ess I'll make thee, my own Gip-sy

*cres.*

fect, All my heart, all my for-tune I lay at thy feet! By yon  
maid, For a Count-ess I'll make thee, my own Gip-sy maid; Then

That can change like man's love!  
Shall I trust to thy vow?

bright moon a - bove,  
fly with me now;

By the sun's constant  
O yes; come a -

*p*

*dim.* *a tempo.*

That night's tears chase a - way! } Oh! never by thee will my trust be be -  
Wilt thou nev - er be - tray? }

ray! } Oh! never by me shall thy trust be be -  
- way! }

*dim.* *a tempo.*

- tray'd, Thou wilt love me for - ev - er, thine own Gip-sy maid, Thou wilt

- tray'd, I will love thee for - ev - er, mine own Gip-sy maid, I will

love me for - ev - er, thine own Gip-sy maid.

love me for - ev - er, thine own Gip-sy maid.

*f*

*p*

*cres.*

*ff*

The musical score is written for voice and piano. It features two vocal staves with lyrics and two piano staves. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano accompaniment includes various textures, such as arpeggiated chords and dense block chords, with dynamic markings like *f*, *p*, *cres.*, and *ff*.

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